

8058  
.119

No 8058.149



GIVEN BY

The Oliver Dilling Co

THE

# SOCIAL SINGING BOOK;

A COLLECTION OF

GLEES, OR PART SONGS, ROUNDS, MADRIGALS, ETC

CHIEFLY FROM EUROPEAN MASTERS;

WITH AN INTRODUCTORY COURSE OF

ELEMENTARY EXERCISES AND SOLFEGGIOS,

DESIGNED FOR

SINGING CLASSES AND SCHOOLS

OF

LADIES AND GENTLEMEN.

---

BY WILLIAM B. BRADBURY.

---

NEW-YORK:

IVISON & PHINNEY, 178 FULTON STREET.

CHICAGO: S. C. GRIGGS & CO. BUFFALO: PHINNEY & CO. DETROIT: MORSE & SELLECK.

CINCINNATI: MOORE, WILSTACH, KEYS & CO.

1855.



# NOTICE.

The following pages have been prepared expressly for Singing Schools and Classes of Ladies and Gentlemen who desire to obtain a good practical knowledge of the art of Singing at sight in the shortest possible space of time.

The selections have been made from the best French, German, Italian, and English classical works, and adapted to the wants of Classes and Schools in this country. It is not indispensable to the advancement of a class that every exercise should be sung. There being a large number of exercises, the judicious teacher will select those best adapted to the state of his class. It will be found, however, that there is a sufficient variety to make *all* interesting and profitable for study.

It has long been the opinion of the Editor, that elementary books and instruction in every department of literature and science, should not only combine simplicity and progressiveness, but also pleasure with instruction. This seems peculiarly desirable in the art of Vocal Music. And it may not be irrelevant to add, that the Editor attributes his happiest and most successful efforts, since the commencement of his professional career in New York, to the fact that he has combined pleasure with utility in study.

In the present work, which is the result of close observation and teaching in Adult Classes, these views are carried out as far as the limits of the work will allow

## GLEES, MADRIGALS, AND PART SONGS.

	PAGE.		PAGE.		PAGE.
Absent Friends, . . . . .	73	Happy are they, . . . . .	52	Patriots come! . . . . .	88
Come, come away, . . . . .	67	Hear! Father, hear our prayer, . . . . .	81	Pleasures of Singing, . . . . .	53
Come again sweet love, . . . . .	79	Holiday Song, . . . . .	60	Sing loud a joyful strain, . . . . .	62
Come let us all a Maying go, . . . . .	56	How glad with smiles, . . . . .	65	Soft is the morning dew, . . . . .	49
Choral Salutation, . . . . .	78	It breaks! It breaks! ( Morning ) . . . . .	87	Song of the Lark, . . . . .	69
Evening, . . . . .	77	Lauda Sion Salvatorem, . . . . .	44	Sleep, . . . . .	75
Farewell Dearest, . . . . .	71	Let us all sing, . . . . .	59	'Tis a very merry thing, . . . . .	68
God speed the Right! . . . . .	72	Life's Pleasant Sail, . . . . .	85	The Bell-Ringer's Glee, . . . . .	66
God save the Poor! . . . . .	72	May Day, . . . . .	43	The Evening Bell, . . . . .	75
Good Night, May heavenly peace, . . . . .	74	Morning, . . . . .	76	The hardy Norseman's house of yore, . . . . .	70
Hail smiling morn! . . . . .	82	O, come ye into the summer woods, . . . . .	25	The Pilot, . . . . .	63
Hail to thee, my Native Land, . . . . .	69	O, never fear, though rain be falling, . . . . .	37	The Sower's Song, . . . . .	74
Harvest Time, . . . . .	64	Our Father Land, . . . . .	84	The Student's Song, . . . . .	80
Hark the Village Maids, . . . . .	55			The Village Chorister, . . . . .	58
Hark 'tis the Bells, . . . . .	33			They are gone, all gone, . . . . .	47

## ROUNDS, AND SHORT EXERCISES WITH WORDS.

A glass, but not of Sherry, . . . . .	40	He that would thrive, . . . . .	22	Pastoral Song, . . . . .	18
Come, begin, . . . . .	38	Hunting the Hare, . . . . .	30	Recreation, . . . . .	19
Come Girls, come, . . . . .	27	Hush! you sing too loud, . . . . .	73	Sabbath Morning, . . . . .	51
Child amid the flowers, . . . . .	51	I am happy, . . . . .	16	Sing, brothers, sing, . . . . .	13
Day is gone, . . . . .	39	Jotham, . . . . .	36	Scotland's burning, . . . . .	42
Early to bed, . . . . .	13	Let us endeavor, . . . . .	29	Time and tide will wait for no man, . . . . .	31
Friendship, . . . . .	29	List the merry bells, . . . . .	29	The School-bell, . . . . .	22
Good-night, . . . . .	32	Morn amid the mountains, . . . . .	16	The Village Bells, . . . . .	76
Glad I hail the call to singing, . . . . .	40	Now to all a kind good-night, . . . . .	32	We'll merrily laugh, . . . . .	46
Happy, will we be, . . . . .	21	O, give thanks, . . . . .	42	Your Patience and Prudence, . . . . .	33
How sweet to be roaming, . . . . .	41			Youth's lovely May, . . . . .	51

Entered According to Act of Congress in the year 1844, by WM. B. BRADBURY, in the Clerk's Office of the District Court for the Southern District of New York.

# EXPLANATION OF MUSICAL CHARACTERS.

## CHAPTER I.

§ I. In Music, certain CHARACTERS, or SIGNS are used to represent and regulate sounds. These Musical Characters are classed in the following manner, viz:—

1. Such as represent the length of sounds, are *Rhythmical Characters*.  
This department in music, is called RHYTHM.
2. Such as represent the Pitch of sounds, are *Melodic Characters*.  
This department in music, is called MELODY.
3. Such as represent the Power of sounds, are *Dynamic Characters*.  
This department in music, is called DYNAMICS.

§ II. Hence, under the three heads, RHYTHM, MELODY, and DYNAMICS, are embraced all characters relating to *Length, Pitch, and Power*.

QUESTIONS.—What are used to represent and regulate sounds in Music? What do Rhythmical Characters represent? Melodic Characters? Dynamic Characters? What do the three heads, Rhythm, Melody, and Dynamics embrace? Of what does Rhythm treat? Melody? Dynamics? What comprises the whole theory of Music? Ans. RHYTHM, MELODY, and DYNAMICS.

## CHAPTER II.

### RHYTHM.

#### RHYTHMICAL CHARACTERS EXPLAINED.

§ III. The Musical Characters or Signs used to represent the LENGTH OF SOUNDS, are called

#### NOTES.

§ IV. \*Six kinds of Notes are used, viz.

Semibreve, or Whole Note.	Miaim, or Half Note.	Crotchet, or Quarter Note.	Quaver, or Eighth Note.	Semiquaver, or Sixteenth Note.	Demisemiquaver, or Thirty-second Note.
1 	2 	4 	8 	16 	32 
Open head.	Open head, and Stem.	Head filled, and Stem.	Head, Stem, and one Hook.	Head, Stem, and two Hooks.	Head, Stem, and three Hooks.

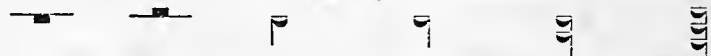
\* A Note twice the length of the Whole Note, called a Breve or Double Note, is sometimes used. It is, however, so seldom required, that the Semibreve is denominated the WHOLE NOTE.

§ V. Each note represents one distinct Musical Sound. The sounds represented by the above notes to be of different LENGTHS, as the names of the notes indicate. For example, the WHOLE NOTE represents a long sound. The HALF NOTE a sound half as long as the Whole Note. The QUARTER NOTE a sound one quarter as long as the Whole Note, &c. &c.

§ VI. Characters indicating *Silence*, are also used. They are called

#### RESTS.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest. Thirty-second Rest.



Under a line. Over a line. Turned to the right. Turned to the left. Two heads. Three heads.

§ VII. The time given to the Rest in *Silence*, to correspond with the note whose name it bears.

QUESTIONS.—What are those Rhythmical Characters called which are used to represent the LENGTH of sounds? How many kinds of Notes are commonly used? Name and describe each note. What does each note represent? Are the sounds of the notes to be of equal lengths? How many half notes should be performed in the time of one whole note? How many quarters? How many eighths? How many sixteenths? How many thirty-seconds? How many quarter notes should be performed in the time of one half note? How many eighths? How many sixteenths? How many thirty-seconds? How many 1-8 notes should be performed in the time of one quarter note? How many sixteenths? How many thirty-seconds? How many sixteenth notes should be performed in the time of one eighth note? How many thirty-seconds? How many thirty second notes should be performed in the time of one sixteenth note? What are those characters called used to denote silence? Name and describe each rest.

## CHAPTER III.

### RHYTHM, CONTINUED.

#### BEATING TIME, ACCENT, &c.

§ VIII. In the performance of music, some *guide* or *RULE* is necessary by which each note may receive its just proportion of time.

This guide we have in the act of BEATING TIME. Among the ancients "a violation of Rhythm, or time, was an unpardonable offence." And it is said of PLATO, that he "refused the title of Musician to every one who was not perfectly versed in *Rhythm*." "With the Greeks, almost the whole of whose music was but a musical recital of poetry, *Rhythm* was the first object of attention." BEATING TIME with the hand is the only correct method of measuring time while singing.

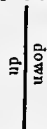
§ IX. All music is divided into small equal portions called MEASURES, by perpendicular lines called BARS.

### ILLUSTRATION OF THE VARIETIES OF TIME, AND OF THE MOTIONS OF THE HAND IN BEATING.

**DOUBLE MEASURE.**  
Two Beats.  
THE UPPER FIGURE IS 2.

Varieties.	<b>2</b>	<b>2</b>	<b>2</b>
	<b>1</b>	<b>2</b>	<b>4</b>

Motions of the Hand.



Accented on the First Part.

**TRIPLE MEASURE.**  
Three Beats.  
THE UPPER FIGURE IS 3.

Varieties.	<b>3</b>	<b>3</b>	<b>3</b>
	<b>2</b>	<b>4</b>	<b>8</b>

Motions of the Hand.



Accented on the First Part.

**QUADRUPLE MEASURE.**  
Four Beats.  
THE UPPER FIGURE IS 4.

Varieties.	<b>4</b>	<b>4</b>	<b>4</b>
	<b>2</b>	<b>4</b>	<b>8</b>

Motions of the Hand.



Accented on the First and Third Parts.

**SEXTUPLE MEASURE.\***  
Six Beats.  
THE UPPER FIGURE IS 6.

Varieties.	<b>6</b>	<b>6</b>	<b>6</b>
	<b>2</b>	<b>4</b>	<b>8</b>

Motions of the Hand.



Accented on the First and Fourth Parts.

### PRACTICAL EXERCISES IN RHYTHM.

QUESTIONS.—If you give one beat to each quarter note, how much time, or how many beats must you give to each half note? To each whole note? To eighth notes? What kind of notes in the first measure of exercise No. 1? In the second? Third? Fourth? What kind of notes in the first measure of exercise No. 2? In the second measure? Third measure? Fourth measure? What beat must be given to the first note of the first measure? Ans. The down beat? What beat to the second note? To the third note? To the fourth note? What beat or beats to the first note of the second measure? To the second note? To the note in the third measure? &c.

NOTE.—The teacher will ask similar questions in relation to all the foregoing exercises, previous to singing them.

Beat time, and sing the following examples to the syllable *La*.

No. 1. DOUBLE MEASURE. No. 2. QUADRUPLE MEASURE.

**2** **4**

### EXAMPLE OF MUSIC DIVIDED INTO MEASURES.

Bar.	Measure.	Bar.	Measure.	Bar.	Measure.	Bar.	Measure.	Bar.

QUESTIONS ON THE ABOVE EXAMPLE.—How many measures in the above example? How many Bars? What is the distance from one Bar to another called? What is the name of the characters used to divide music into Measures? What kind of notes are contained in the first measure? In the second? How many quarter notes must be sung in the time of one half note? What kind of notes in the third measure? In the fourth? How many quarter notes are equal to one whole note? How many half notes are equal to one whole note?

§ X. Four kinds of time or measure are necessary to be studied and practiced, viz ; *Double, Triple, Quadruple, and Sextuple.*

§ XI. A dot [] adds one half to the length of any note; for example, a dotted half note is equal to three quarters; a dotted quarter is equal to three eighths, &c.

No. 3. TRIPLE MEASURE.

**3**

No. 4. SEXTUPLE MEASURE.

**6**

\* When the movement in Sextuple Measure is rapid, it may be beat the same as Double Measure.

§ XII. A *Triplet* is three notes grouped together, over which the figure 3 is placed, to be sung in the time of *two* of the same name.

No. 5.

QUADRUPLE MEASURE.




QUESTIONS.—What is necessary in order to give each note its just proportion of time? How was Rhythm regarded by the ancients? What is said of Plato? What is said of the Greeks? What is the correct method of measuring time while singing? How many kinds of time are necessary to be studied and practised? Name them. How many beats has Double Measure? What is the upper figure? How many varieties? What are the motions of the hand? Where is Double Measure Accented?


NOTE TO THE TEACHER.—Ask similar questions upon Triple, Quadruple, and Sextuple.

## CHAPTER IV.

# MELODY.

## MELODIC CHARACTERS EXPLAINED.

§ XIII. The Characters used to represent and regulate the *PITCH* of sounds are the *STAFF* consisting of five lines and four spaces, upon which the notes are placed, and the *CLEFS*. The Treble or G Clef  fixes the letter G on the second line of the staff.

§ XIV. The F or Base Clef  fixes the letter F on the fourth line of the staff.

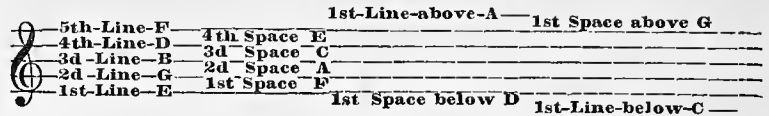
## THE MUSICAL ALPHABET.

§ XV. The first seven letters of the Alphabet, viz; A, B, C, D, E, F and G, are the only letters required or used for the *MUSICAL ALPHABET*. Each one of these letters in Music, stands for a certain sound; for example, the sound of A, if correctly given, is the same in all parts of the world;—so are also the sounds of all the other letters.

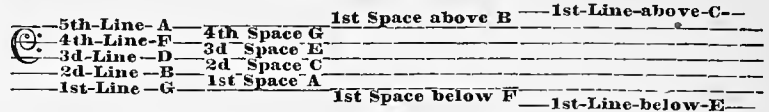
§ XVI. The several degrees of the staff are named after these seven letters: for example, E, is the first or lowest line of the Treble Staff, (that is the staff with the Treble Clef, as seen below,) which signifies that the *name* of the first line is E. The name of the second line is G, &c. When more than the regular staff is required, short lines, called added, or leger lines, are placed above or below the staff. These with the additional spaces, are numbered and lettered in the same manner as the staff.

See example of Treble Staff and Base Staff.

## TREBLE STAFF.



## BASE STAFF.



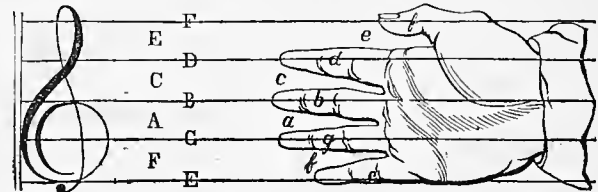
§ XVII. Each line and space of the staff is called a degree.

NOTE.—A thorough knowledge of the Musical Alphabet is so indispensable, that to assist the memory, the following diagram, from a celebrated French book, is used.

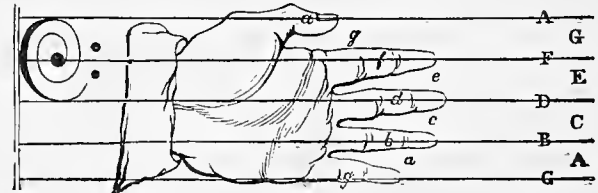
§ XVIII. The letters of the Staff may also be represented by the hands, as seen in the following cut.

N. B. Name the fingers after the lines, and the distances between the fingers after the spaces.

## RIGHT HAND.—TREBLE STAFF.



## LEFT HAND.—BASE STAFF.



The following table should be committed to memory. Repeat several times *backwards*.

TREBLE STAFF.				BASE STAFF.			
First, or lowest line is <b>E</b> .	First space is - - <b>F</b> .	Second line is - - <b>G</b> .	Second space is - - <b>A</b> .	First, or lowest line is <b>C</b> .	First space is - - <b>A</b> .	Second line is - - <b>B</b> .	Second space is - - <b>C</b> .
Third line is - - <b>B</b> .	Third space is - - <b>C</b> .	Fourth line is - - <b>D</b> .	Fourth space is - - <b>E</b> .	Third line is - - <b>D</b> .	Third space is - - <b>E</b> .	Fourth line is - - <b>F</b> .	Fourth space is - - <b>G</b> .
Fifth line is - - <b>F</b> .				Fifth line is - - <b>A</b> .			
LEGER LINES.				LEGER LINES.			
First line below is - <b>C</b> .	First space below is <b>D</b> .	Second line below is <b>E</b> .	Second space below is <b>F</b> .	First line below is - <b>E</b> .	First space below is <b>F</b> .	Second line below is <b>G</b> .	Second space below is <b>A</b> .
Third line below is <b>A</b> .	Third space below is <b>B</b> .	Fourth line below is <b>C</b> .	Fourth space below is <b>D</b> .	Third line below is <b>C</b> .	Third space below is <b>D</b> .	Fourth line below is <b>E</b> .	Fourth space below is <b>F</b> .
First line above is - <b>A</b> .	First space above is <b>B</b> .	Second line above is <b>C</b> .	Second space above is <b>D</b> .	First line above is - <b>C</b> .	First space above is <b>D</b> .	Second line above is <b>E</b> .	Second space above is <b>F</b> .
Third line above is <b>E</b> .	Third space above is <b>F</b> .	Fourth line above is <b>G</b> .	Fourth space above is <b>A</b> .	Third line above is <b>D</b> .	Third space above is <b>E</b> .	Fourth line above is <b>F</b> .	Fourth space above is <b>G</b> .

§ XIX. 'NOTES are RHYTHMICAL CHARACTERS, and consequently are used to represent the length of sounds; but when placed upon the staff they also show by their *position* the PITCH of the sounds.

For example, a whole note placed on C, shows that C is the particular sound required; a half note placed on D shows that the sound of D is next required; a quarter note on E, shows that E is the next sound required; the *length* of these sounds to be governed wholly by the kind of notes thus placed upon the staff—the first sound in this instance, (represented by the whole note) to be twice as long as that represented by the half note, and four times as long as the sound designated by the position of the quarter note, and so on through the whole scale; the form or shape of the note shows the length,—the position of the note designates the pitch of any sound required.

§ XX. A succession of eight notes placed upon the staff, form what is called THE SCALE, which is the foundation of all melody, and from which all of our most delightful musical compositions are derived. The syllables generally used in the practice of the scale are,

Written. Do, Re, Mi, Fa, Sol, La, Si, Do.  
Pronounced. *Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.*

The numerals are 1, 2, 3, 4, 5, 6, 7, 8.

The letters of the present scale are, C, D, E, F, G, A, B, C.

commencing on the first line *below* on the Treble staff, and on the 2d space in the Base staff. (see Example.)

§ XXI. THE SCALE, when performed, may be compared to a flight of stairs upon which we ascend and descend in an easy and graceful manner.

§ XXII. The steps or distances that the voice appears to take in ascending and descending the scale, are called INTERVALS.

§ XXIII. The scale now under consideration is the DIATONIC (Major) SCALE in the key of C.

§ XXIV. The Intervals or Steps in the scale are as follows, viz. From 1 to 2, is a whole tone. 2 to 3, a whole tone. 3 to 4, a *half tone*. 4 to 5, a whole tone. 5 to 6 a whole tone. 6 to 7 a whole tone. 7 to 8 a *half tone*: Five whole tones and two half or semitones.

§ XXV. The order of Intervals must be the same in every Diatonic Major Scale as represented in § XXIV, and in the following example. Otherwise the scale will be imperfect.

## THE SCALE,

SHOWING THE INTERVALS, LETTERS, &c.

Do, 1	Re, 2	Mi, 3	Fa 4	Sol, 5	La, 6	Si, 7	Do, 8	Do, 8	Si, 7	La, 6	Sol, 5	Fa, 4	Mi, 3	Re, 2	Do. 1
----------	----------	----------	---------	-----------	----------	----------	----------	----------	----------	----------	-----------	----------	----------	----------	----------

The musical staff displays the C major scale on a treble clef. Notes are placed on the lines and spaces: C (first line), D (first space), E (second line), F (second space), G (third line), A (third space), B (fourth line), C (fourth space). The intervals between notes are labeled below the staff: C to D is 'Whole tone', D to E is 'Whole tone', E to F is 'Half tone', F to G is 'Whole tone', G to A is 'Whole tone', A to B is 'Whole tone', B to C is 'Half tone', and C to C (octave) is 'Unison'. The scale then descends: C (fourth space), B (fourth line), A (third space), G (third line), F (second space), E (second line), D (first space), and C (first line). The intervals are: C to B is 'Half tone', B to A is 'Whole tone', A to G is 'Whole tone', G to F is 'Whole tone', F to E is 'Half tone', E to D is 'Whole tone', and D to C is 'Whole tone'.

1 Do,	2 Re,	3 Mi,	4 Fa,	5 Sol,	6 La,	7 Si,	8 Do,	8 Do,	7 Si,	6 La,	5 Sol,	4 Fa,	3 Mi,	2 Re,	1 Do
----------	----------	----------	----------	-----------	----------	----------	----------	----------	----------	----------	-----------	----------	----------	----------	---------



**QUESTIONS.**—What characters are used to represent and regulate the pitch of sounds? What is the use of the staff? Of the Treble Clef? Of the Base Clef? What letters are used for the Musical Alphabet? For what does each letter stand? Does the same letter represent the same sound in all parts of the world? How are the degrees of the staff named? What is the name of the first line of the Treble Staff? Second line? &c. First space? &c. Note.—Question the pupils on all the lines and spaces, both above and below the staves, Base and Treble. When more than the regular staff is required what is to be done? How are they numbered and lettered? What is each line and space of the Staff called? How many degrees are there? How may the Staves be represented by the hands? What does the first or little finger of the right hand represent? (Continue similar questions.) The first or little finger of the left hand? &c. &c. What are Notes? When placed upon the Staff what do they also show? How do they show the pitch of sounds? How is the Scale formed? What is the foundation of all Melody? What are the syllables generally used in the practice of the Scale? Numerals? Letters of the present Scale? Where does this Scale commence in the Treble Staff? Where on the Base Staff? To what may the Scale be compared, when well performed? What are the steps or distances called? What is the name of the Scale now under consideration? In what Key is it? Name the intervals of the Diatonic (Major) Scale? How many whole tones in this Scale? How many half tones? Must the order of intervals be the same in every Diatonic (Major) Scale? What will be the consequence if they are otherwise?

## CHAPTER V.

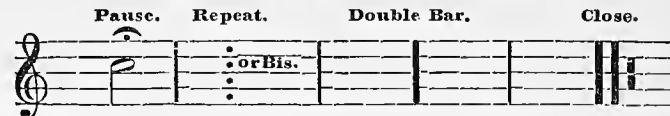
# DYNAMICS.

## DYNAMIC CHARACTERS EXPLAINED.

Piano, . . . . .	marked <i>p</i>	SOFT,
Pianissimo, . . . . .	marked <i>pp</i>	VERY SOFT.
Forte, . . . . .	marked <i>f</i>	LOUD.
Fortissimo, . . . . .	marked <i>ff</i>	VERY LOUD.
Mezzo, . . . . .	marked <i>m</i>	MEDIUM.
Mezzo Piano, . . . . .	marked <i>mp</i>	RATHER SOFT.
Mezzo Forte, . . . . .	marked <i>mf</i>	RATHER LOUD.
Crescendo, . . . . .	marked <i>cres.</i> or $\text{<}$	COMMENCE SOFT
		AND INCREASE.
Diminuendo, . . . . .	marked <i>dim.</i> or $\text{>}$	COMMENCE LOUD
		AND DIMINISH.
Swell, . . . . .	marked $\text{<}>$	SWELL.
Forzando or Explosive, . . . . .	marked <i>fz</i> or $\text{>}$	SUDDEN AND FULL.
Staccato, . . . . .	marked $\bullet\bullet$ or $  $	SHORT AND DISTINCT.
Legato, . . . . .	marked $\text{—}$	CONNECTED AND SMOOTH

## CHAPTER VI.

### OTHER MUSICAL CHARACTERS.



§ XXVI. A PAUSE, or HOLD denotes an indefinite suspension of a note or rest; but where it is necessary that definite periods should be understood, it is usual to double the note or rest, over which the pause is placed.

A REPEAT shows what part of a piece is to be performed twice.

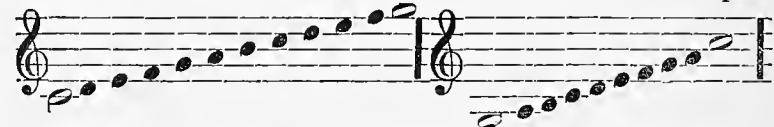
A DOUBLE BAR shows the end of a strain.

A CLOSE denotes the end of a piece.

### CLASSIFICATION OF VOICES.

§ XXVII. The voice is naturally divided into four classes, viz : Lowest male voices, BASE. Highest male voices, TENOR. Lowest female voices, ALTO. Highest female voices, TREBLE or SOPRANO. Boys sing ALTO until their voices change.

TREBLE from C below to G above. ALTO from G below to C 3d space.



TENOR from C below to G above. BASE from F below to C above.



§ XXVIII. Besides the above, there is the Baritone voice, between the Base and Tenor; and the Mezzo Soprano, between the Alto and Treble.

§ XXIX. To be able to give the sounds the correct pitch, and also, the exact portion of time required by the shape of the notes, is to sing by note. To be able thus to perform a given exercise or tune (no matter how simple) upon the first attempt is to READ MUSIC, or SING AT SIGHT.

The ability to do this depends chiefly upon the assiduity and perseverance of the pupil,\* with the aid of a competent teacher. And

\* Nature in most cases has done her part. The want of an ability to sing is a notion which has grown out of a false system of education

no pupil should rest satisfied with anything short of a thorough knowledge of the elements of the art, and an ability to sing at sight, with a clear and beautiful intonation, and distinct articulation, difficult musical compositions.

There is no other way by which one can avail himself of all the resources of happiness and usefulness in this delightful science.

### EXPLANATION OF MUSICAL TERMS.

<b>Adagio</b> , . . . . .	Very slow.	<b>Grave</b> , . . . . .	Slow and solemn.
<b>Ad Libitum</b> , . . . . .	At pleasure.	<b>Largo</b> , . . . . .	Slow.
<b>Affetuoso</b> , . . . . .	Tender.	<b>Maestoso</b> , . . . . .	Majestic.
<b>Allegro</b> , . . . . .	Quick.	<b>Moderato</b> , . . . . .	In moderate time.
<b>Allegretto</b> , . . . . .	Not so quick as Allegro.	<b>Portamento</b> , . . . . .	The carriage of the voice from one sound to another in a full, smooth, and connected manner.
<b>Andante</b> , . . . . .	Slow and distinct.	<b>Ritard</b> , . . . . .	Slackening the time.
<b>Andantino</b> , . . . . .	Quicker than Andante.	<b>Sempre</b> , . . . . .	Throughout.
<b>Animato</b> , . . . . .	Animated.	<b>Semi-chorus</b> , . . . . .	A part of the choir.
<b>Bis</b> , . . . . .	Twice.	<b>Solfeggio</b> , . . . . .	Singing with the syllables.
<b>Coda</b> , . . . . .	An ending, or close.	<b>Solfeggi</b> , . . . . .	Plural of Solfeggio.
<b>Con</b> , . . . . .	With.	<b>Solo</b> , . . . . .	For one performer.
<b>Con Spirito</b> , . . . . .	With spirit and energy.	<b>Soli</b> , . . . . .	Plural of Solo.
<b>Choir</b> , . . . . .	A company of singers.	<b>Tenuto</b> , (abbreviated Ten.)	Sustain the sounds their full time.
<b>Chorus</b> , . . . . .	The whole choir.	<b>Triolo</b> , . . . . .	For three voices.
<b>Da capo</b> , (generally abbreviated D.C.)	Return to the beginning and end at the pause, or Finale.	<b>Vivace</b> , . . . . .	Very quick.
<b>Dolee</b> , . . . . .	Sweetly.		
<b>Duett</b> , . . . . .	For two voices.		
<b>Finale</b> , (generally abbreviated Fine.)	The end.		

For Terms and Marks of Expression, see p. 7, Chap. 5, under the head of DYNAMICS.

## The Syllables for Practice.

The pupil should repeat these syllables ascending and descending, as Do, Re,—Re, Mi,—Mi, Fa,—&c.—Do, Si,—Si, La,—La, Sol,—etc., until he can recite them rapidly without the book. He will thus acquire facility in singing them.

### SECONDS. THIRDS.      FOURTHS.      FIFTHS.

Do, Re.	Do, Re, Mi.	Do, Re, Mi, Fa.	Do, Re, Mi, Fa, Sol.
Re, Mi.	Re, Mi, Fa.	Re, Mi, Fa, Sol.	Re, Mi, Fa, Sol, La.
Mi, Fa.	Mi, Fa, Sol.	Mi, Fa, Sol, La.	Mi, Fa, Sol, La, Si.
Fa, Sol.	Fa, Sol, La.	Fa, Sol, La, Si.	Fa, Sol, La, Si, Do.
Sol, La.	Sol, La, Si.	Sol, La, Si, Do.	Sol, La, Si, Do, Re.
La, Si.	La, Si, Do.	La, Si, Do, Re.	La, Si, Do, Re, Mi.
Si, Do.	Si, Do, Re.	Si, Do, Re, Mi.	Si, Do, Re, Mi, Fa.

### SIXTHS.

Do, Re, Mi, Fa, Sol, La.
Re, Mi, Fa, Sol, La, Si.
Mi, Fa, Sol, La, Si, Do.
Fa, Sol, La, Si, Do, Re.
Sol, La, Si, Do, Re, Mi.
La, Si, Do, Re, Mi, Fa.
Si, Do, Re, Mi, Fa, Sol.

### SEVENTHS.

Do, Re, Mi, Fa, Sol, La, Si.
Re, Mi, Fa, Sol, La, Si, Do.
Mi, Fa, Sol, La, Si, Do, Re.
Fa, Sol, La, Si, Do, Re, Mi.
Sol, La, Si, Do, Re, Mi, Fa.
La, Si, Do, Re, Mi, Fa, Sol.
Si, Do, Re, Mi, Fa, Sol, La.

### EIGHTHS OR OCTAVES.

Do, Re, Mi, Fa, Sol, La, Si, Do.
Re, Mi, Fa, Sol, La, Si, Do, Re.
Mi, Fa, Sol, La, Si, Do, Re, Mi.
Fa, Sol, La, Si, Do, Re, Mi, Fa.
Sol, La, Si, Do, Re, Mi, Fa, Sol.
La, Si, Do, Re, Mi, Fa, Sol, La.
Si, Do, Re, Mi, Fa, Sol, La, Si.

### SKIPS.

### THIRDS. FOURTHS. FIFTHS. SIXTHS. SEVENTHS. OCTAVES.

Do, Mi.	Do, Fa.	Do, Sol.	Do, La.	Do, Si.	Do, Do.
Re, Fa.	Re, Sol.	Re, La.	Re, Si.	Re, Do.	Re, Re.
Mi, Sol.	Mi, La.	Mi, Si.	Mi, Do.	Mi, Re.	Mi, Mi.
Fa, La.	Fa, Si.	Fa, Do.	Fa, Re.	Fa, Mi.	Fa, Fa.
Sol, Si.	Sol, Do.	Sol, Re.	Sol, Mi.	Sol, Fa.	Sol, Sol.
La, Do.	La, Re.	La, Mi.	La, Fa.	La, Sol.	La, La.
Si, Re.	Si, Mi.	Si, Fa.	Si, Sol.	Si, La.	Si, Si.

# THE SCALE,

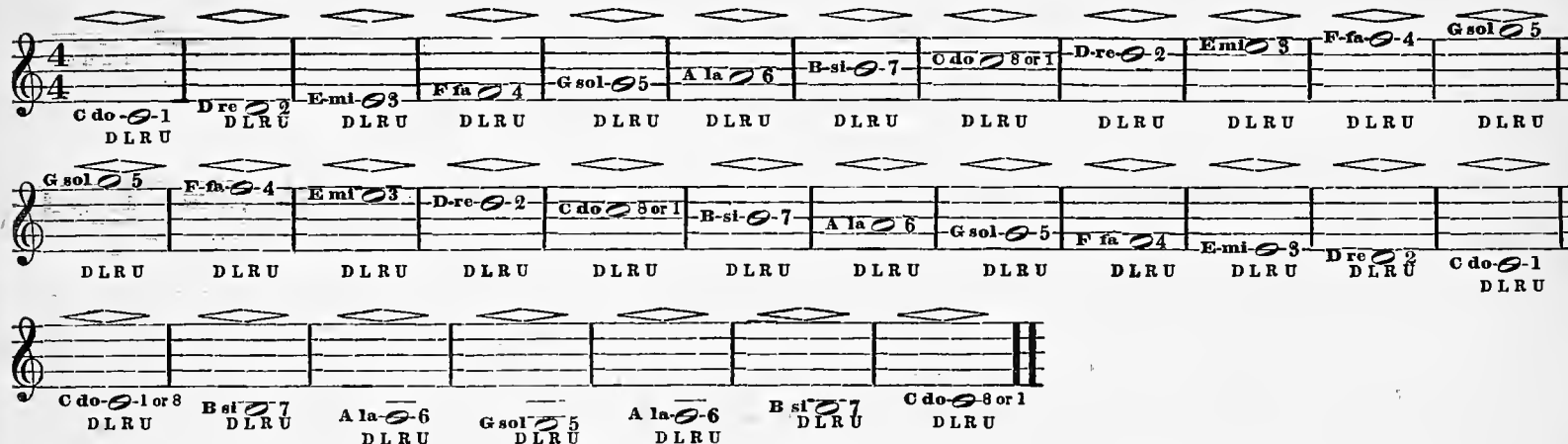
IN WHOLE NOTES,

WITH THE LETTERS, SYLLABLES, NUMERALS, AND MOTIONS OF THE HAND IN BEATING TIME.

 D stands for the down beat,—L for the left,—R for the right, and U for the up beat. 

## No. 1.

For Treble, Alto and Tenor.



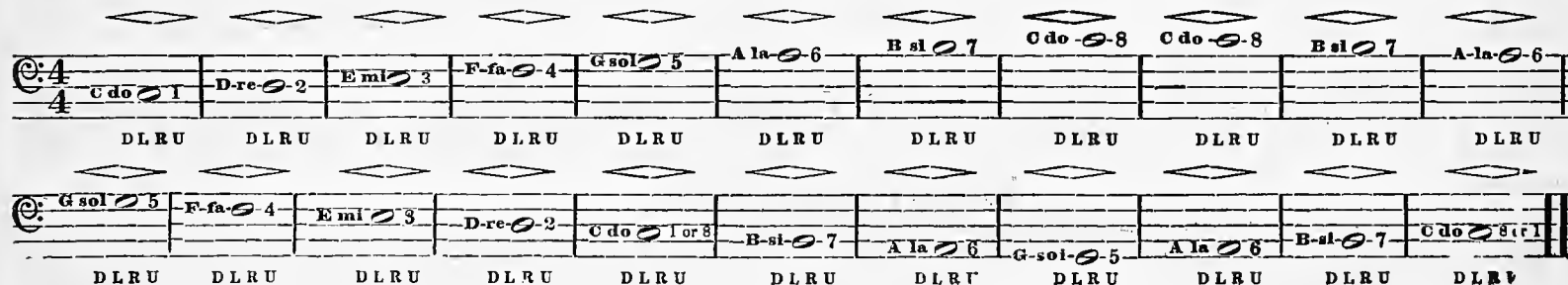
Staff 1: C do-1 DLRU, D re-2 DLRU, E mi-3 DLRU, F fa-4 DLRU, G sol-5 DLRU, A la-6 DLRU, B si-7 DLRU, C do-8 or 1 DLRU, D re-2 DLRU, E mi-3 DLRU, F fa-4 DLRU, G sol-5 DLRU.

Staff 2: G sol-5 DLRU, F fa-4 DLRU, E mi-3 DLRU, D re-2 DLRU, C do-8 or 1 DLRU, B si-7 DLRU, A la-6 DLRU, G sol-5 DLRU, F fa-4 DLRU, E mi-3 DLRU, D re-2 DLRU, C do-1 DLRU.

Staff 3: C do-1 or 8 DLRU, B si-7 DLRU, A la-6 DLRU, G sol-5 DLRU, A la-6 DLRU, B si-7 DLRU, C do-8 or 1 DLRU.

## No. 2.

For the Base.



Staff 1: C do-1 DLRU, D re-2 DLRU, E mi-3 DLRU, F fa-4 DLRU, G sol-5 DLRU, A la-6 DLRU, B si-7 DLRU, C do-8 DLRU, C do-8 DLRU, B si-7 DLRU, A la-6 DLRU.

Staff 2: G sol-5 DLRU, F fa-4 DLRU, E mi-3 DLRU, D re-2 DLRU, C do-1 or 8 DLRU, B si-7 DLRU, A la-6 DLRU, G sol-5 DLRU, A la-6 DLRU, B si-7 DLRU, C do-8 or 1 DLRU.

10

## The Scale in Half Notes

No. 3.



## The Scale in Quarter Notes.

No. 4.



## Exercise in Rhythm.

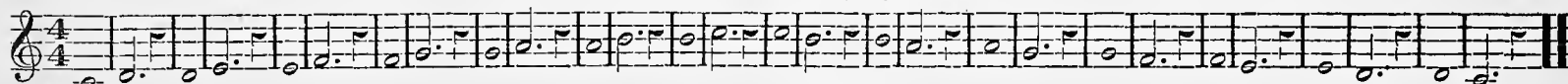
No. 5



## VARIATIONS FROM THE SCALE.

No. 6.

## Exercises in Seconds.



No. 7.



No. 8.

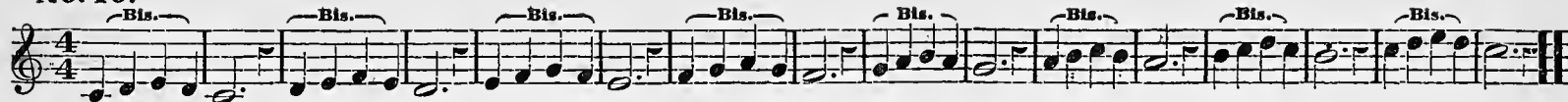


No. 9.

## Exercises in Thirds.

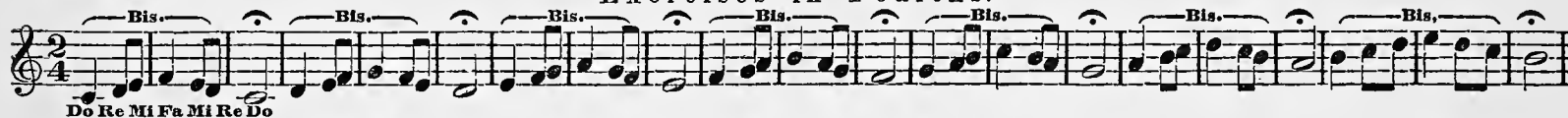


## No. 10.



## No. 11.

## Exercises in Fourths.



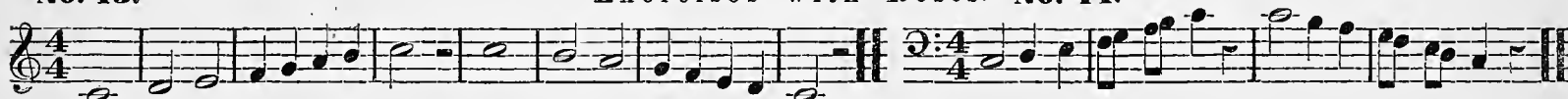
Do Re Mi Fa Mi Re Do

## No. 12.



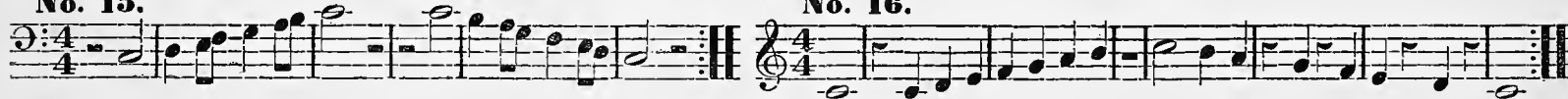
## No. 13.

## Exercises with Rests. No. 14.



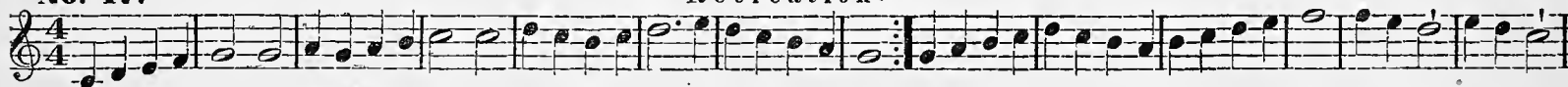
## No. 15.

## No. 16.

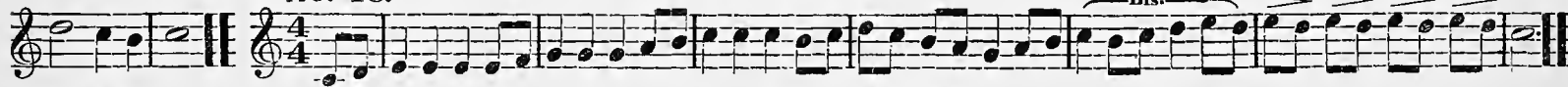


## No. 17.

## Recreation.



## No. 18.



## No. 19.

## No. 20.



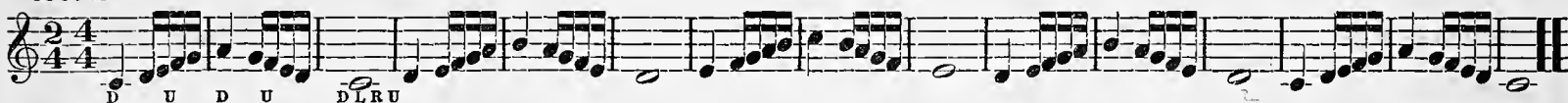
## 12 No. 21.

## Exercise of Fifths.



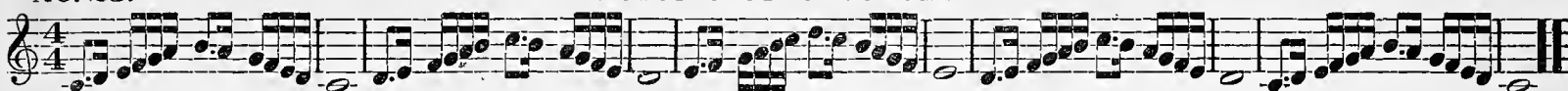
## No. 22.

## Exercise of Sixths.



## No. 23.

## Exercise of Sevenths.



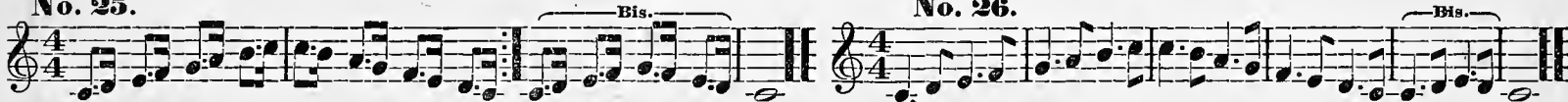
## No. 24.

## Exercise of Octaves.

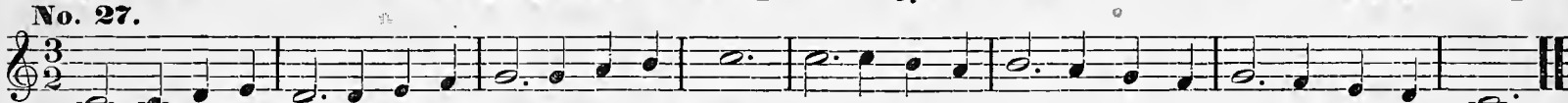


## No. 25.

## Dotted Notes.



## No. 26.



## No. 28.

## Thirds.

## EXERCISES IN SKIPS.



Let the School be divided into two Sections.—First Section sing the half notes and small quarter notes.—Second Section sing the half notes, and whole notes. Practise together.

**No. 29.**

Unison.

**No. 30.**

**No. 31.**

**No. 32.**

**No. 33.**

**No. 34.**

**No. 35.**

**No. 36. 1**      Round,\* in two<sub>2</sub> Parts.

Ear - ly to bed and ear - ly to rise, is the way to be heal - thy and weal - thy and wise.

**No. 37.**      Round in three Parts.

Sing, sing, brothers, sing, Join in songs of sweetest pleasure, Sing sis - ters, sing. Mu - sic is a hap - py treasure, Brothers, sis - ters, sing

\* A Round is a piece of music in which the different parts commence successively. When the first voice commences No. 2, the second voice commences No. 1, &c.

## No. 38.

Sing several times Andante, then Allegro Con Spirito

WM. B. BRADBURY.

Musical score for No. 38, a piano exercise in 3/2 time. It consists of two systems of grand staves. The first system has 12 measures, and the second system has 12 measures. The tempo changes from Andante to Allegro Con Spirito after the first system. The piece ends with a repeat sign and a final cadence.

## No. 39.

## Exercises in Fourths.

Legato.

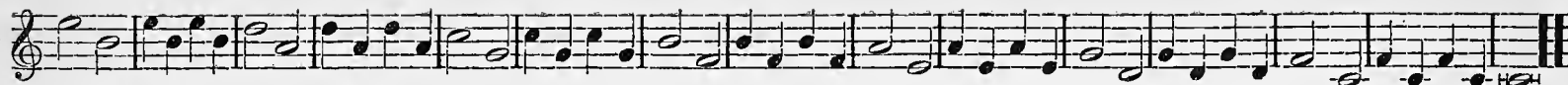
Musical score for No. 39, a piano exercise in 4/4 time. It consists of two systems of grand staves. The first system has 12 measures, and the second system has 12 measures. The tempo is Legato. The piece is an exercise in fourths, with the right hand playing a melody and the left hand playing a bass line. The notes are labeled with solfège syllables: Do, Fa, Re, Sol, Mi, La, Fa, Si, Sol, Do, La, Re, Si, Mi, Do, Fa, Re, Sol. The piece ends with a repeat sign and a final cadence.

## No. 40.

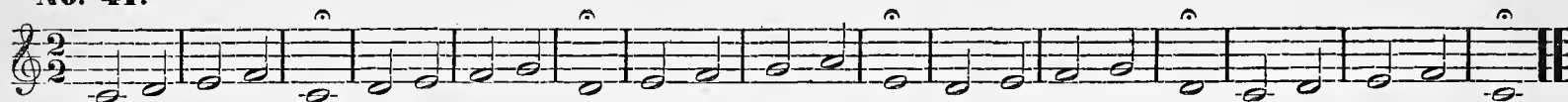
Brilliant.

Musical score for No. 40, a piano exercise in 4/4 time. It consists of a single system of a grand staff. The tempo is Brilliant. The piece is a short exercise in fourths, with the right hand playing a melody and the left hand playing a bass line. The notes are labeled with solfège syllables: Mi, Si, Re, La, Do, Sol, Si, Fa, La, Mi, Sol, Re, Fa, Do. The piece ends with a repeat sign and a final cadence.





## No. 41.



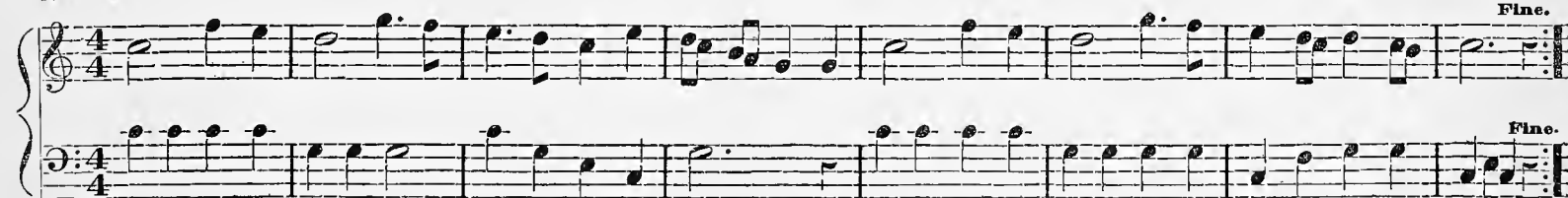
## No. 42.



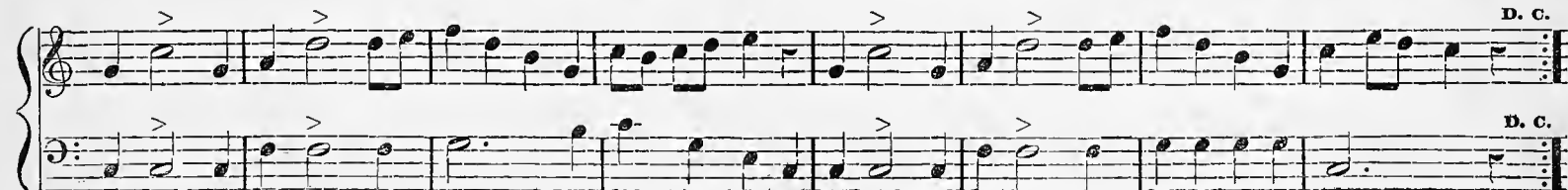
## No. 43.

## Recreation.

WM. B. BRADBURY.



Fine.



D. C.

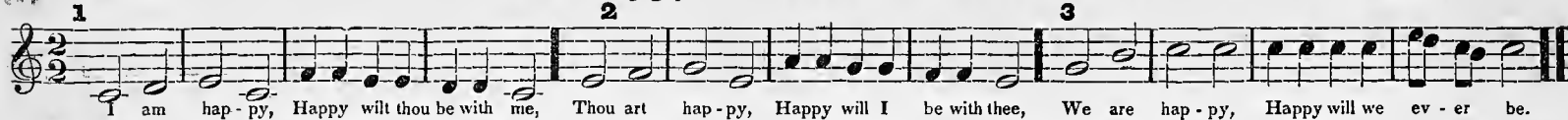
D. C.

16 No. 44.

"I am Happy!" Round in Three Parts.

GERMAN.

1 2 3



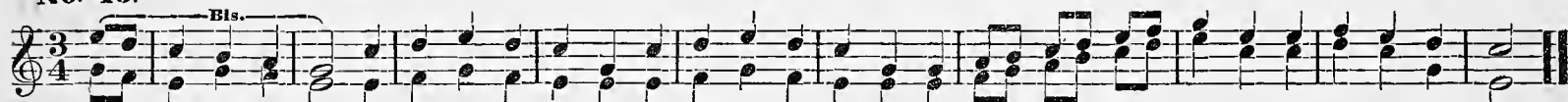
I am hap-py, Happy wilt thou be with me, Thou art hap-py, Happy will I be with thee, We are hap-py, Happy will we ev-er be.

No. 45.



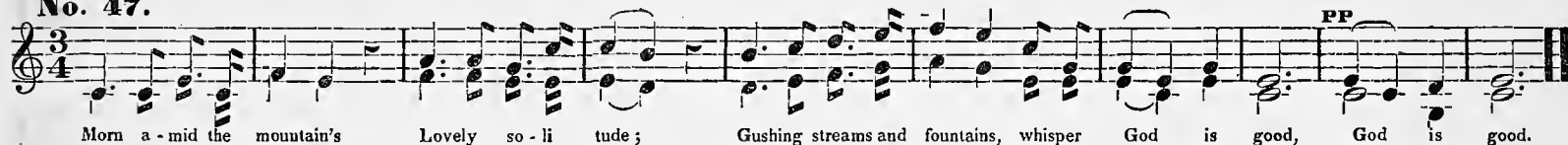
Bis. Happy will we ev-er be.

No. 46.



Bis. Happy will we ev-er be.

No. 47.



Morn a-mid the mountain's Lovely so-li tude; Gushing streams and fountains, whisper God is good, God is good.

No. 48.

Fifths.



Do Sol Re La Mi Si Fa Do Sol Re La Mi Si Fa Do Sol Sol Do Fa Si Mi La Re Sol Do

No. 49.

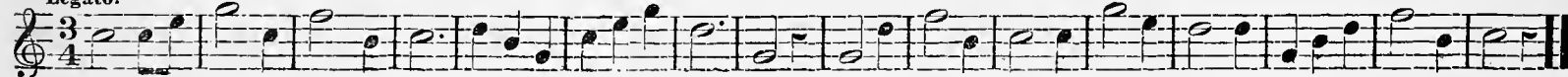
Brilliant.



Brilliant.

No. 50.

Legato.



Legato.

**No 51.**

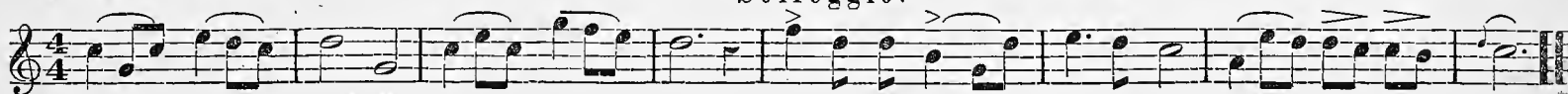


## No. 52.



**No. 53.**

**Solfeggio.**



**No. 54.**

### Recreation.

**Treble. Andante.**

**Alto.**

**Base.**

**isoluto.**

## No. 55.

## Pastoral Song.

Arranged from HULLAI.

*Allegretto, mf* *f* *Dim - in - u - en - do.* *Fine.* *f* *D. C.*

{ My banks are all furnished with bees, Whose murmur invites one to sleep, }  
 { My grottoes are shaded with trees, My hills are white over with sheep; }  
 My fountains all bordered with moss, Where th' harebells and vi-o-lets grow.

I seldom have met with a loss, Such health do my fountains be - stow.

## No. 56.

## Sixths.

Do La Re Si MI Do Fa Re Sol Mi La Fa Fa La MI Sol Re Fa Do MI Si Re La Do

## No. 57.

## No. 58.

## SYNCOPATION.

[F] Syncopation is reversing the regular and established rules of accent. It is introduced as an ornament, by means of which a very novel and often happy effect is produced. [F]

## No. 59.

## The Scale Syncopated.

## No. 60.

## Syncopated Exercises.

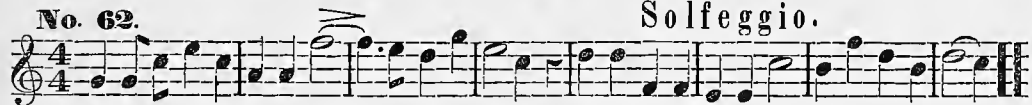
Do La Re Si MI Do Fa Re Sol MI La Fa Si Sol Do Sol Si Fa La MI Sol Re Fa Do MI Si Re Do - - -

## No. 61.



## No. 62.

## Solfeggio.



## No. 63.



## No. 64.

## RECREATION. Round in Three Parts.

1 2

O that the sal - - va - - - tion were given to Is - rael out of Zi - - on,

2 3

O that the Lord would de - liv - er his peo - ple out of cap - tiv - i - - ty;

3 1

Then should Ja - - cob re - joice, and Is - ra - el should be right glad.

## No. 65.

Legato.

## Sevenths.

Do Si Re Do Mi Re Fa Mi Sol Fa Fa Sol Mi Fa Re Mi Do Re Si Do

## No. 66.

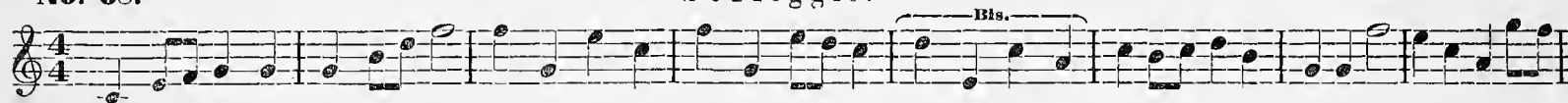


20 No. 67.



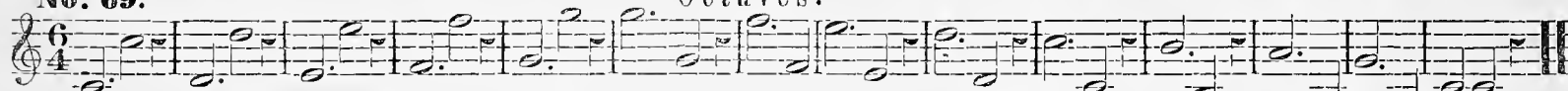
No. 68.

Solfeggio.



No. 69.

Octaves.

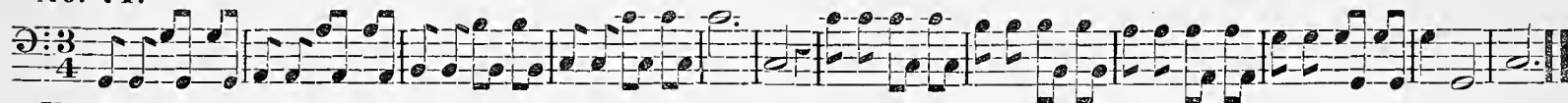


Do Do Re Re Mi Mi Fa Fa Sol Sol Sol Sol Fa Fa Mi Mi Re Re Do Do Si Si La La Sol Sol Do

No. 70.



No. 71.



No. 72.



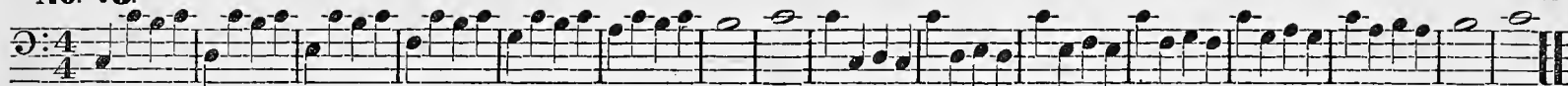
No. 73.

Recapitulation.



No. 73.

21



No. 74.

Solfeggio.

Arranged from the German.

Allegro Risoluto.



No. 75.

Recreation.

HULLAH.

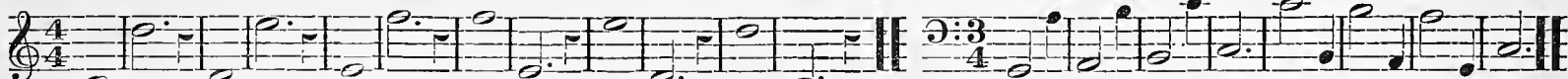


Happy, happy will we be Evermore from sorrow free, *f* While our cheerful songs we sing, } Happy, happy will we be Ev - - ernmore from sorrow free.  
*pp* Echo's from the grove shall ring. }

No. 76.

Ninths.

No. 77.



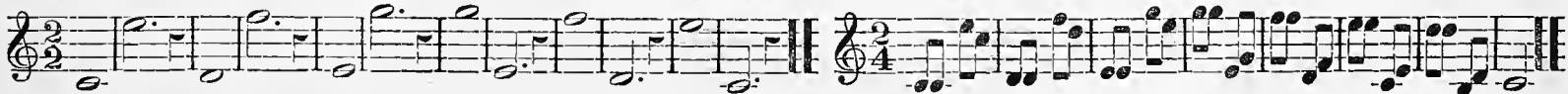
Do Re Re Mi Mi Fa Fa Mi Mi Re Re Do

Sol La La Si Si Do Do Do Si Si La La Sol Do

No. 78.

Tenths.

No. 79.



**No. 80.**  
Moderato.

T. COOKE.



**No. 81.**  
Grazioso.

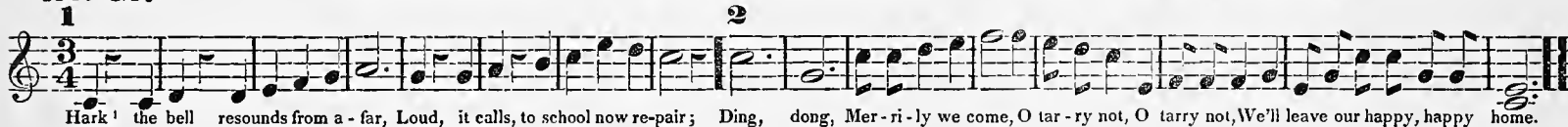
Solfeggio.

PANSERON.



**No. 82.**

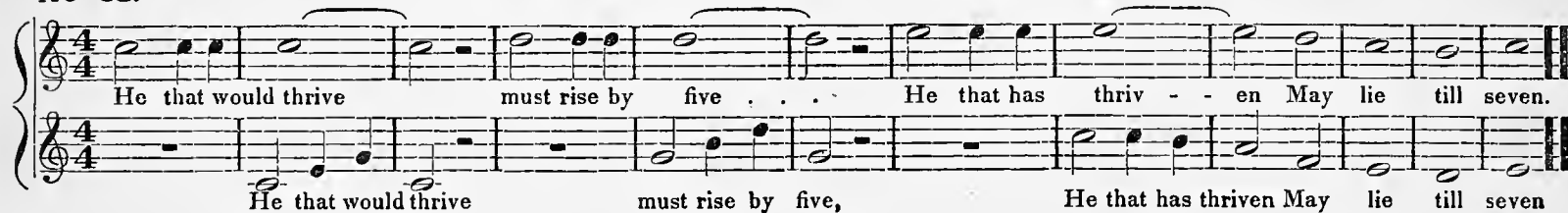
Recreation. "The School Bell." ROUNDO FOR TWO VOICES.



Hark! the bell resounds from a - far, Loud, it calls, to school now re - pair; Ding, dong, Mer - ri - ly we come, O tar - ry not, O tarry not, We'll leave our happy, happy home.

**No. 83.**

He that would thrive. EXERCISE IN TWO PARTS.



He that would thrive must rise by five . . . He that has thriv - - en May lie till seven.

He that would thrive must rise by five, He that has thriven May lie till seven



§ XXX. All preceding exercises have been founded on the Diatonic Major Scale. See Chapter IV. § 25, page 6. There is another scale in which all the whole tones of the Diatonic Major Scale are divided into half tones or semitones. This is called the CHROMATIC SCALE.

§ XXXI. The characters used to effect this division of the tones are called sharps,  $\sharp$  and flats,  $\flat$ .

§ XXXII. The  $\sharp$  is a sign of elevation, and when placed before a note shows that the sound must be raised half a tone.

§ XXXIII. The  $\flat$  is a sign of depression, and when placed before a note shows that the sound must be lowered half a tone.

§ XXXIV. Another character is used in the chromatic scale, to restore a sound that has been sharpened or flatted to its original pitch. This is called a natural  $\natural$ .

## Chromatic Scale by Sharps Ascending,

No 84.

WITH NUMERALS, LETTERS, AND SYLLABLES.

Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.
1	$\sharp 1$	2	$\sharp 2$	3	4	$\sharp 4$	5	$\sharp 5$	6	$\sharp 6$	7	8
C	$\sharp C$	D	$\sharp D$	E	F	$\sharp F$	G	$\sharp G$	A	$\sharp A$	B	C
Do	Dee	Re	Rce	Mi	Fa	Fe	Sol	See	La	Lce	Si	Do

## Chromatic Scale by Flats Descending.

No 85.

Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.	Semitone.
8	7	$\flat 7$	6	$\flat 6$	5	$\flat 5$	4	3	$\flat 3$	2	$\flat 2$	1
C	B	$\flat B$	A	$\flat A$	G	$\flat G$	F	E	$\flat E$	D	$\flat D$	C
Do	Si	Sac	La	Lac	Sol	Sac	Fa	Mi	Mae	Re	Ra	Do

NOTE. When naming the chromatic intervals by numerals, it is proper to say, Sharp one, Sharp two, Flat six, Flat seven, &c.; but when naming them by letters, C Sharp, D Flat, E Flat, &c.

QUESTIONS. What is that scale termed upon which all previous exercises have been founded? Of what does the DIATONIC MAJOR SCALE consist? Between what numerals of the scale do the half tones (or semitones) occur? What are all the other intervals? How is the CHROMATIC SCALE formed? What are the characters used to effect this division called? What is the use of a Sharp?  $\sharp$ . What is the use of a Flat?  $\flat$ . What is the use of a Natural?  $\natural$ .

### Exercises for the practice of the Chromatic Intervals.

**No. 86.**

### Flat Third.

Musical notation for the 'Bis.' section of the 'Chœur de l'Église'. It is a single staff in 2/2 time, starting with a treble clef. The notes are: Do (quarter), Re (quarter), Ma (half), Re (quarter), Do (quarter), Re (quarter), Ma (half), Fa (quarter), Soi (quarter), Fa (quarter), Ma (half), Re (quarter), Do (quarter). The lyrics are written below the notes.

## No. 87.

Sharp Second.

## No. 88.

**S h a r p F i r s t .**

Bis.

Re *#De* Re Mi Mi Re Re *#De* Re Mi Do

## No. 89.

### Sharp Fourth.

**No. 90.** Flat Sixth and Sharp Fourth.

**No. 91.** Flat Sixth and Flat Third.

**No. 92. Sharp Fifth and Flat Seventh.**

Bis. *Sol La Sol Fe Sol*

Bis. *Do Sol La Sol Do Re Ma Re Do La Sol*

Bis. *La Se La Sa La Do La Sa La Do*

**No. 93.** Flat Seventh and Flat Sixth.

### No. 94. Sharp Sixth.

**No. 95.** Flat Seventh and Flat Sixth, Natural Sixth and Natural seventh.

Bis. Do Si Sa La Do Sa La Lay Do

**No. 96.** Flat Sixth and Sharp Fourth.

Flat Third.

Do Sol **La** Sol **Re** Sol **La** Sol Do Sol **Mi** Sol Do Do Re **Ma** Re **Ma** Re **Ma** Re Do **Ma** Do

**No. 97.**

Do *De* Re *Re* Mi Fa *Fe* Sol Sol *Se* La *Sa* Si Do Do Si *Sa* La La *La* Sol *Fe* Fa Mi *Ma* Re Re Do

**No. 98.**

## No. 99.

RODOLPHE.

## "O, Come ye into the summer woods."

## No. 100. Words by MARY HOWITT.

A C L E D.

Melody by BOIELDIEU.

Andante Grazioso.

*mf* O come ye in - to the summer woods! There entereth no an - noy; All greenly wave the Chesnut leaves, And the earth is full of joy.

Come, come, come, come, come, come, come.

I can - not tell you all the sights Of beau - ty you may see, } And close with the Coda. The O earth come, is full come, of joy. come.

The earth is full of joy, full of joy, full of joy.

## THE SCALE TRANSPOSED.

§ XXXV. In all the exercises heretofore, the numeral 1, and syllable *Do*, have been written on the letter C : hence, all such exercises are said to be in the key of C, and C is called the *key-note*. For the sake of variety, and "to prevent monotony," different pieces of music require to be written in *different* keys : that is, (*Do*,) may be placed on G, or D, or any other letter of the staff. Removing the *Key-note* from C to any other letter is called *TRANSPOSITION*.

§ XXXVI. In transposing, or removing the key-note, we change the position of the whole scale. Great care must therefore be taken to preserve the order of intervals, from one sound to another, the same as they were in the key of C, viz: From 1 to 2, (*Do* to *Re*,) must be a whole tone; from 2 to 3, (*Re* to *Mi*,) a whole tone; from 3 to 4, (*Mi* to *Fa*,) must be a half tone; from 4 to 5, (*Fa* to *Sol*) must be a whole tone; from 5 to 6, (*Sol* to *La*,) must be a whole tone; from 6 to 7, (*La* to *Si*,) must be a whole tone; from 7 to 8, (*Si* to *Do*,) must be a half tone.

§ XXXVII. As the letters are situated upon the staff, from C to D is a whole tone; from D to E is a whole tone; from E to F is a *half-tone*; from F to G is a whole tone; from G to A is a whole tone; from A to B is a whole tone; from B to C is a *half-tone*.

§ XXXVIII. As the intervals from 3 to 4, and 7 to 8, in the diatonic scale are, and must be semi-tones, or half tones, it will be seen that when the scale is written in the key of C, these semitones exactly correspond with the letters E and F, and B and C, which are semitones. Hence, the key of C, is called the *Natural* key.

§ XXXIX. The first regular transposition of the scale, is from C to G, a fifth above. G which is *Five*, (*Sol*), becomes *One*, (*Do*) of the new scale; A is *Two*, (*Re*,) B is *Three*, (*Mi*,) &c. In this transposition it will be observed, that all the tones and semitones of the scale will correspond with the letters upon the staff, with the exception of the 6th and 7th, and 7th and 8th, which are now E and F, and F and G. The distance or interval from 6 to 7 *should be* a whole tone, but from E to F, which now becomes 6 and 7, it is only a half tone. Also, from 7 to 8 *should be* a *half tone*, but from F to G, which has now become 7 and 8, the distance is a *whole tone*. Here is an imperfection or discrepancy in the scale. It will be seen that from 6 to 7 is only a half tone, (See Ex. 1st.) whereas, it should be a whole tone; and from 7 to 8 is a *whole tone*, (See Ex. 1st.) whereas it should be only a *half tone*.

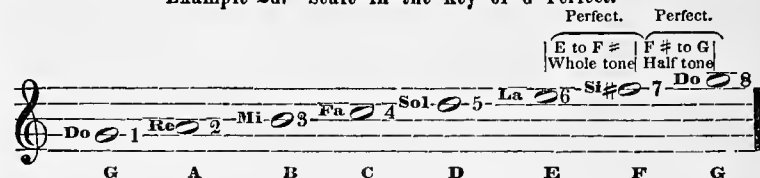
§ XL. This imperfection is remedied by placing the sign of *elevation*, (a sharp #,) before F, which removes it a half tone further from E, and consequently a half tone nearer to G.

## Illustration.

Example 1st. Scale in the key of G Imperfect.



Example 2d. Scale in the key of G Perfect.



§ XLI. The sharps and flats, which are used to regulate the Diatonic Intervals of the scale, are placed at the beginning of the piece of music, and are called the signature. For example, the signature to the key of G, is one sharp, F#.

§ XLII. The same method is followed in all the transpositions by sharps; viz. ascending a fifth, or descending a fourth, from (*Do* to *Sol*,) 5 or *Sol* will be 1 (*Do*), or the key note of the next succeeding key in the regular order of transposition by sharps. And in every succeeding transposition, an additional sharp will be required between the sixth and seventh, for reasons shown in the transposition from C to G.

QUESTIONS. When *Do*, (1) is on C, what is C called? What reasons are assigned for writing music in different keys? What is Transposition? Do the other notes of the scale change their position? When the scale is transposed, must the order of intervals be the same as in the key of C? What must be the interval or distance from one to two? From two to three? Three to four? Four to five? Five to six? Six to seven? Seven to eight? What is the interval from C to D? From D to E? From E to F? From F to G? From G to A? From A to B? From B to C? Between what numerals should the semitones occur? Between what syllables? In the key of C between what letters do the semitones occur? What then is the key of C called? What is the first regular transposition? What does G then become? What A? What B and C? In this transposition do all the tones and semitones of the scale correspond with the letters upon the staff? What ones do not? What should the interval from 6 to 7 be? Is it a whole tone? What should the interval from 7 to 8 be? Is it a half tone? What then do you observe in this transposition of the scale? How is the imperfection remedied? For what are sharps or flats placed at the beginning of a piece of music? What are they then called? How may transpositions by sharps be continued? What will every succeeding transposition require?

# EXERCISES IN THE KEY OF G.

27

First Transposition by Sharps. Signature, one Sharp. (F#)

## THE SCALE.

### No. 101.

Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
Letters.	G	A	B	C	D	E	F#	G	G	F#	E	D	C	B	A	G	G	F#	E	D	C	B	A	G
Numerals.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1 or 8	1 or 8	7	6	5	4	3	2	1

### No. 102.

Do Re Mi Re Do Re Mi Fa Mi Re Mi Fa Sol Fa Mi Fa Sol La Sol Fa Mi Re Do Re Mi Re Do Si Do Re Do Si La Si Do.

### No. 103.

Do Mi Re Fa Mi Sol Fa La Sol Si La Do Do La Si Sol La Fa Sol Mi Fa Re Mi Do.

### No. 104.

Do Mi Sol Mi Re Fa La Re

### No. 105.

Mi Sol Si Sol Fa La Do La Sol Si Re Si Do Mi Sol Mi Re Fa Re Si Do.

### No. 106.

Do Si Do Mi Fa Fe Sol Fe Sol Fe Fe Fa Mi Sol Mi Do Do Sol Do Mi Sol Mi Do

### No. 107.

### Round in Four Parts.

1 2 3 4  
Do Sol Mi  
Come, girls come, Sing us a song, One that's sweet and not too long.

### No. 108.

### Exercise.

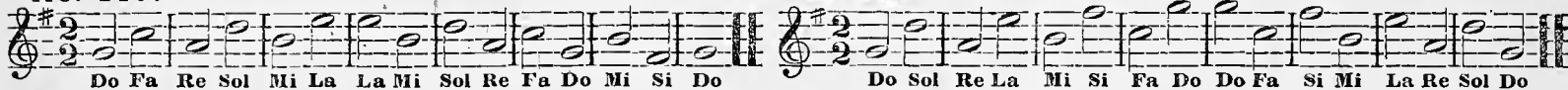
Mi Sol Sol Mi



Sol Mi Mi Fa Sol Mi Mi Re Sol Mi Mi Re Sol Mi Re Sol Mi Mi Fa Sol La Sol Fa Mi Sol Sol Fa Fa Mi Mi

No. 110.

No. 111.



Do Fa Re Sol Mi La La Mi Sol Re Fa Do Mi Si Do Do Sol Re La Mi Si Fa Do Do Fa Si Mi La Re Sol Do

No. 112.

Solfeggio.

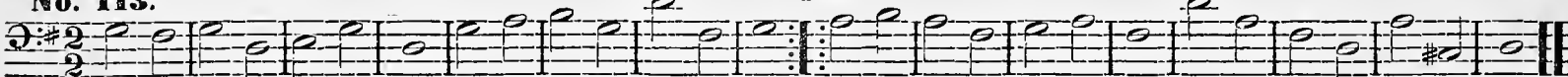
T. COOKE.



No. 113.

Fine.

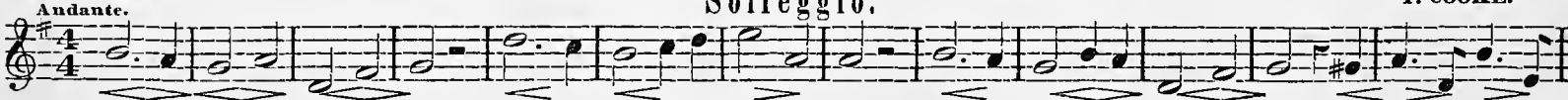
D. C.



No. 114.

Solfeggio.

T. COOKE.



No. 115.

Solfeggio.

T. COOKE.



## No. 116.

## Friendship. ROUND IN THREE PARTS

D. C.

1 How good and how pleasant When brethren a - gree ; Bound closely to - gether in firm u - ni - ty,

2 How sweet, how de - lightful, When Christ is the theme ; His love a - bove all else is su - preme,

3 Sweet, sweet, how sweet thus to sing In harmony pure, harmony the praises of our King,

Solfeggio.

## No. 117.

## FOR THE PRACTICE OF THE QUARTER REST.

Transposed from PANSERON.

Allegretto.

Sol La Si Do Sol Sol Sol Fa Re Do

## No. 118.

Allegretto. 1st and 2nd Treble.

## "List, the Merry Bells."

JOHN HULLAH.

List, the merry bells are ringing, And the choristers are singing, And the girls are garlands flinging at their feet; For they say the war is over, And with shouts each war worn

## No. 119. "Let us Endeavor." ROUND IN FOUR PARTS.

1 2 3 4

rover doth his village home discover. Hail! hail sweet peace. Let us en - deavor to show that whenever, We join in a song, We can keep time to-gether

30 No. 120

Solfeggio.

RINCK.

Moderato.

No. 121.

From WEIMAR.

A - - - - - men. A - - - - - men. A - - - - - men.

No. 122. Allegretto, or Allegro.

Hunting the Hare.

ROUND IN THREE PARTS.

PURCELL.

1 Sir! pray be so good, Have you seen a boy Run - ning like a hare to - wards the wood?

2 There he goes, hark! hark away! He bursts across the o - pen heath, We'll run him down before he hides be - neath the wood.

3

O, I'm spent, I've lost my breath, I'll lie down here and watch them pass, They lit - tle think a boy can hide in a tuft of grass

SECOND STANZA.

1 Tom! pray blow the horn,  
Call them back again,  
See! he's left his cap upon that thorn. 2

2 We're at fault—he's beat us all;  
I've found a print here in the clay,  
I know his shoe has three great nails—he's gone this way: 3

3 Follow! hark! the rogue I see,  
I'm sure he can't climb up that wall,  
So you run there, and I'll run here; lest he beat us three. 1



## EXERCISES IN THE KEY OF D.

Second Transposition by Sharps, Signature, two Sharps. (F# &amp; C#.)

## THE SCALE.

## No. 123.

Syllables. Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do  
 Letters. D E F# G A B C# D E F# G A B C# D E F# G A B C# D  
 Numerals. 1 2 3 4 5 6 7 8 2 3 3 2 8 7 6 5 4 3 2 1

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

## No. 124.

Bis.

Arranged from PANSEON.

Do Re Mi Fa Sol Fa Mi Re Do Mi Sol Do Si Sol La Sol Fe Sol Sol La Si Do Re Do Si La Sol La Fa Sol Mi Fa Re Mi

Do Re Mi Fa Sol Fa Mi Re Do Mi Sol Mi Do Do Do Si Re Do La La Se La Mi La Sol Fa Re Sol Fa Mi Do La Fa Mi Sol Fa Re Do Re Mi Fa

## No. 125.

## Round.

1 2

Sol Fa Mi Re Do Mi Sol Do Do Mi Sol Do Do Sol Mi Sol Do

Time and tide will wait for no man.

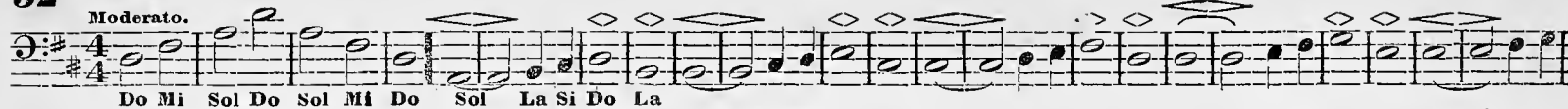
## No. 126.

Bis.

Do Si Fa Fe Do Mi Do Sol

# 32 No. 127.

Moderato.



## No. 128.

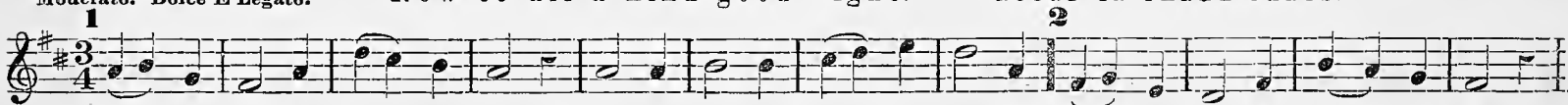


## No. 129.

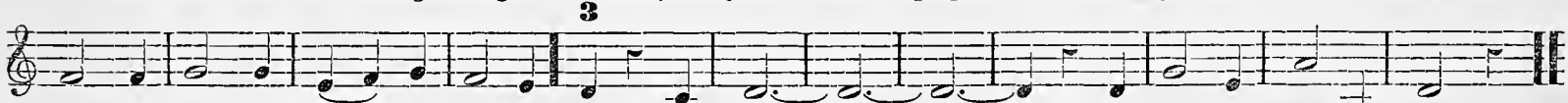
Moderato. Dolce E Legato.

"Now to all a kind good night."

ROUND IN THREE PARTS.



Now to all a kind good night, Sweetly sleep till morn-ing light, Till morn-ing light, To all good night,



sweet-ly sleep till morn-ing light, Good night, good ni - - - - - ght, good night, good night, good night.

## No. 130.

Solfeggio.

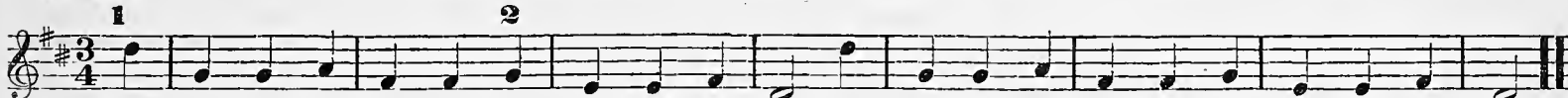
RINCK.





No. 131.

## ROUND. "YOUR PATIENCE AND PRUDENCE."



Your pa-tience and pru-dence will not be in vain, They'll help you to con-quer a-gain and a-gain.

No. 132.

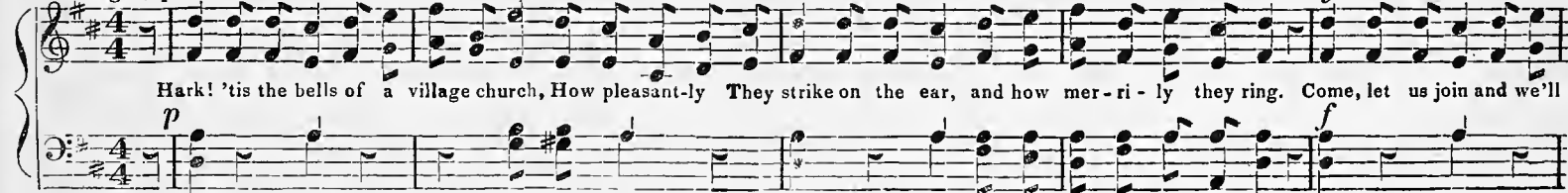
## Solfeggio.

MAINZER.



No. 133.

## GLEE. "HARK! 'TIS THE BELLS."

*Allegro. p*

Hark! 'tis the bells of a village church, How pleasant-ly They strike on the ear, and how mer-ri-ly they ring. Come, let us join and we'll

Hark! Hark! 'tis the bells Hark Hark! and how mer-ri-ly they ring. Come, Come,

The image shows a musical score for a piece titled "The Bells of a Village Church." The score is written for voice and piano. It consists of three systems of music. The first system has two staves: a vocal staff and a piano accompaniment staff. The vocal line begins with the lyrics "im-i-tate their mel-o-dy, Let each take a part in the har-mo-ny and sing." The piano accompaniment starts with a bass line. The second system continues the vocal line with "I love a mer-ry-peal of bells, Of hope and joy their music tells; When" and the piano accompaniment. The third system continues the vocal line with "let us join, Come, join in the har-mo-ny and sing." and the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also repeat signs and a "Repeat in Chorus." instruction. The overall style is that of a 19th-century musical publication.

im - i - tate their mel - o - dy, Let each take a part in the har - mo - ny and sing. I love a mer - ry - peal of bells, Of hope and joy their music tells; When

let us join, Come, join in the har - mo - ny and sing. I love a merry peal of bells, Of hope and joy their music tells, When

trav'ling homewards, merri-ly, They greet us ever cheerily, Hark! 'tis the bells of a village church, how pleasantly they strike on the ear, and how merrily they ring.

trav'ling homewards, merri-ly, They greet us ever cheeri-ly, Hark! Hark! 'tis the bells, Hark! Hark! and how merrily they ring.

## EXERCISES IN THE KEY OF A,

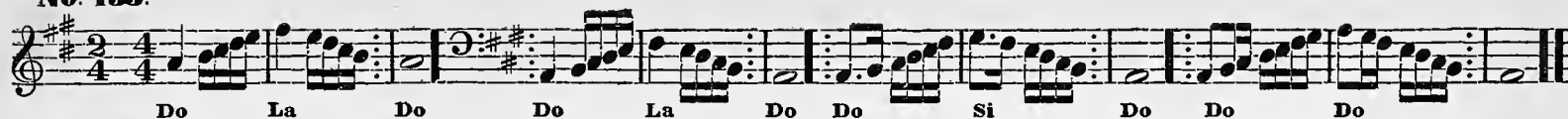
**Third Transposition by Sharps, Signature, three Sharps. (F#, C# & G#.)**

**No. 134.**

THE SCALE.

Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do	Si	La	Sol	Fa	Mi	Re	Do
Letters.	A	B	C#	D	E	F#	G#	A	A	G#	F#	E	D	C#	B	A	G#	F#	E	D	C#	B	A
Numerals.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1	7	6	5	4	3	2	1

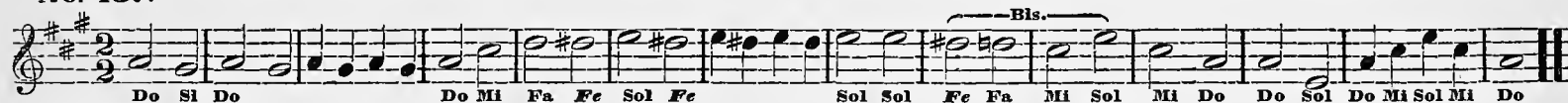
## No. 135.



## No. 136.



## No. 137.



## No. 138.



## No. 139.

## Solfeccio For Alto Voices.

Transposed from T. COOKE.



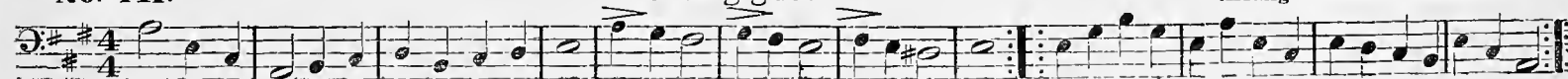
## No. 140.



## No. 141.

## Solfeccio.

Arranged from PANSERON.

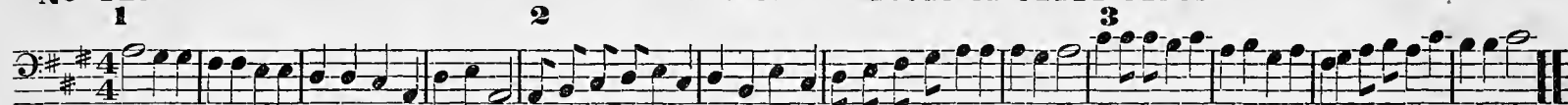




No. 142.

## "COME FOLLOW ME."

ROUND IN THREE PARTS



Come follow, follow, follow, follow, follow, follow me; whither shall I follow, follow, follow; Whither shall I follow, follow thee? Down by the willow, willow, willow, Down by the willow, willow tree.

No. 143.

## Solfeggio.

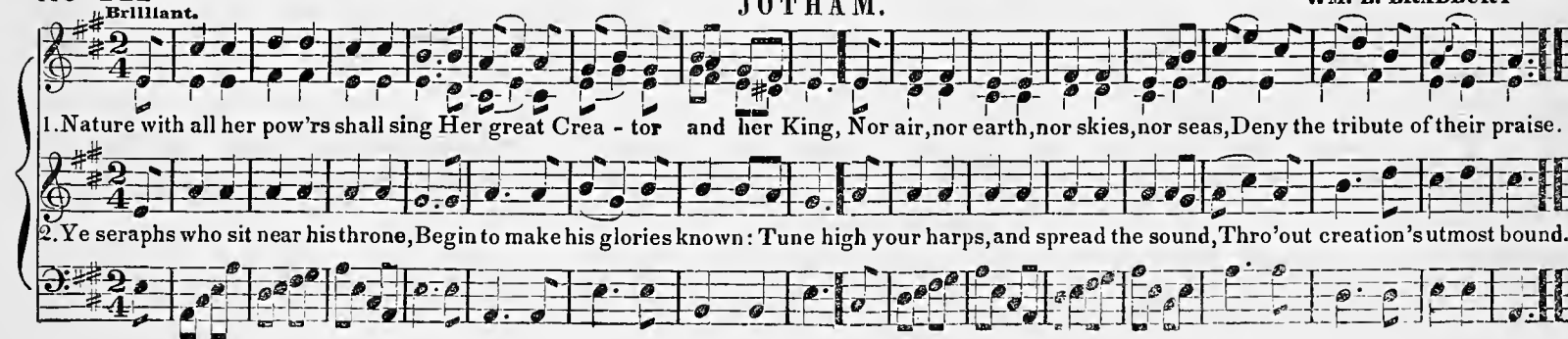


No. 144.

Brilliant.

## JOTHAM.

WM. B. BRADBURY



1. Nature with all her pow'rs shall sing Her great Crea - tor and her King, Nor air, nor earth, nor skies, nor seas, Deny the tribute of their praise.

2. Ye seraphs who sit near his throne, Begin to make his glories known: Tune high your harps, and spread the sound, Thro'out creation's utmost bound.

Words by HENRY CHORLEY, Esq.

From HULLAH'S Part Music.

*Allegretto.*

TREBLE.  
ALTO.  
TENOR.  
BASE.

O nev-er fear tho' rain be fall-ing, O never fear the thunder dire; O nev-er fear the loud wind's call-ing, But gather

For thus it is . . . . the night must wane,

clos-er round the fire, For thus it is through storm and rain, The weary midnight hours must wane, Ere joy-ous, joy-ous morn-ing

For thus it is through storm and rain, The weary midnight hours must wane, Ere joyous, joy-ous morn - ing

Comes again, and bids the gloom re - tire.

Comes again, and bids the gloom re - tire.

2

O never fear, though all your treasure  
Are in the storm, are on the sea;  
Eternal love hath double measure  
Of care for all that wanderers be;  
'Tis ever thus, through gloom and rain,  
Must weary night to morning wane,  
And joy- | :like man: | be born to pain,  
By mighty fate's decree

3

Upon their hearths no brand is lighted,  
No children's feet are on the floor;  
The weary pilgrim late benighted,  
Must turn and seek some other door.  
But never fear through storm and rain,  
The weary midnight hours shall wane;  
And | :joyous: | morning soon again  
Shall bring them safe to shore.

## EXERCISES IN THE KEY OF E,\*

**Fourth Transposition by Sharps, Signature, four Sharps. (F#, C#, G# & D#.)**

THE SCALE.

**No. 146.**

Syllables. Do Re Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi Re Do  
 Letters. E F# G A B C D E F# G# F# E D# C# B A G# F# E  
 Numerals. 1 2 3 4 5 6 7 8 2 3 3 2 8 7 6 5 4 3 2 1

**No. 147.**

**Exercice 10.**

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody consists of eighth notes and quarter notes. Below the staff, the corresponding solfège syllables are written: Do Mi Re Do, Re Fa Mi Re, Mi Sol Fa Mi, Fa La Sol Fa, Sol Si La Sol, La Do Si La, Si Re Do Si, Do.

Do Mi Re Do Re Fa Mi Re Mi Sol Fa Mi Fa La Sol Fa Sol Si La Sol La Do Si La Si Re Do Si Do

**No. 148.**

Do Fa Re Sol Mi La Re Sol Do Fa Si Mi La Re Sol Do Fa Si Do Sol Do

**No. 149.**

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is written in 6/8 time with a key signature of three sharps (F#, C#, G#). The vocal parts are represented by a treble clef and a bass clef. The lyrics are written below the notes. The first staff has the lyrics 'Do Mi Sol' and the second staff has the lyrics 'Do Do Mi Re'. The music is a simple melody with a few chords, and it ends with a double bar line.

**No. 150. ROUND.**

1 2  
Come, be - - gin, If you try,  
3 4  
You may win as well as I.

**No. 151.**

Do Re Mi Fa Sol Mi Sol Fa Re Fa Mi Do

\* The situation of the syllables in this Key being the same as those in three flats, the same exercises may be practiced.



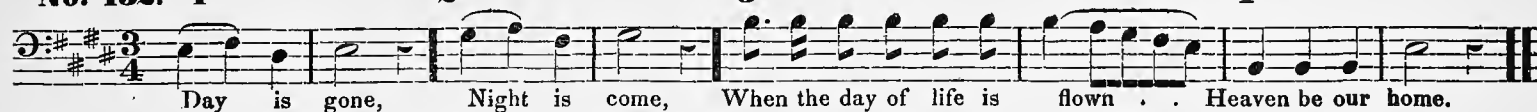


No. 152. 1

2

3

4



## EXERCISES IN THE KEY OF F,

First Transposition by Flats, Signature, one Flat. (Bb)

### THE SCALE.

No. 153.



No. 154.



No. 155.



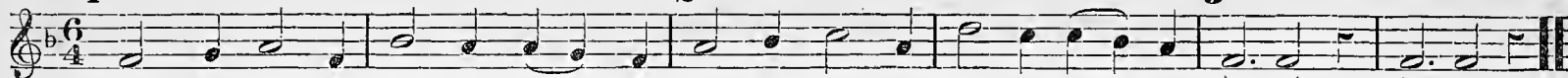
## No. 156.

1

2

3

GERMAN



Glad I hail the call to sing - ing, Glad I hear the bells loud ring - ing Bome! Bome!

## No. 157.

MAINZER.



## No. 158.

PANSERON.



## No. 159.

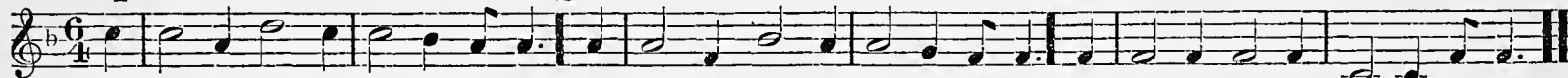
## "A GLASS, BUT NOT OF SHERRY."

ROUND FOR THREE VOICES.

1

2

3



A glass, a glass, but not of sher-ry, For we with-out it can be merry: Cold wa-ter makes us hap-py, ve-ry.

## No. 160.

ALTO. Allegretto.

Solfeggio.

For Alto and Tenor.



**No. 161.** Fine. T. COOKE. D. C.

**No. 162.** "HOW SWEET TO BE ROAMING." ROUND IN THREE PARTS.

How sweet to be roaming, When summer is blooming, Thro' woodland and grove, Thro' wood-land and grove.

How sweet to be roaming, When summer is blooming, Thro' woodland and grove, Thro' wood-land and grove.

How sweet, how sweet, how sweet to be roaming, When summer is blooming, Thro' wood-land and grove.

## EXERCISES IN THE KEY OF B<sub>b</sub>,

Second Transposition by Flats. Signature, two Flats. (B<sub>b</sub> & E<sub>b</sub>.)

### THE SCALE.

**No. 163.**

Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
Letters.	B <sub>b</sub>	C	D	E <sub>b</sub>	F	G	A	B <sub>b</sub>	B <sub>b</sub>	A	G	F	E <sub>b</sub>	D	C	B <sub>b</sub>	B <sub>b</sub>	A	G	F	E <sub>b</sub>	D	C	B <sub>b</sub>
Numerals.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1	8	7	6	5	4	3	2	1

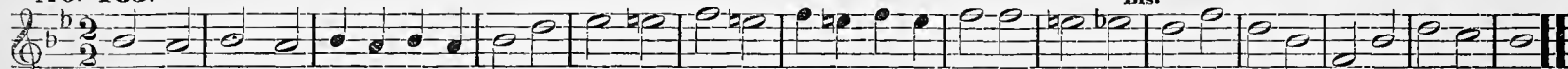
## No. 164.

Allegro.

C. H. ZOLLNER.



## No. 165.



## No. 166.

Moderato.

RODOLPHE.

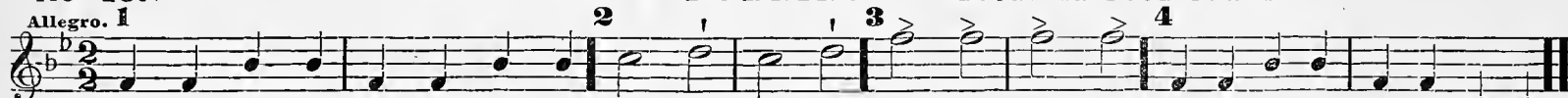


## No. 167.

## "SCOTLAND'S BURNING."

ROUND IN FOUR PARTS.

Allegro. I



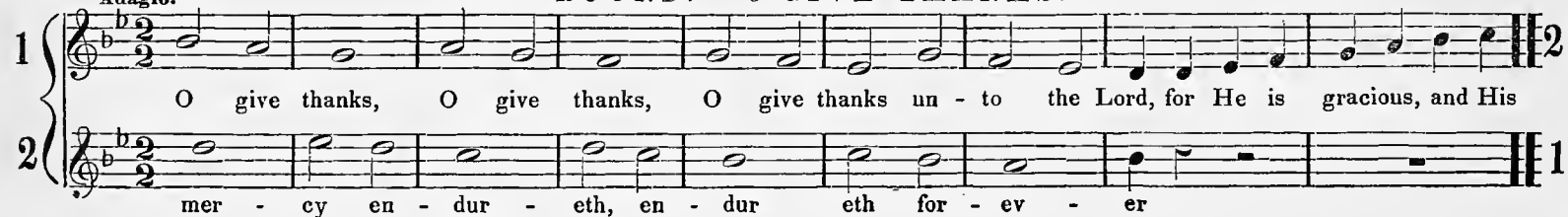
Scot-land's burn-ing, Scot-land's burn-ing, Look out, Look out, Fire! Fire! Fire! Fire! Pour on wa-ter, Pour on wa-ter.

## No. 168.

Adagio.

## ROUND. "O GIVE THANKS."

WILHEM.



## No. 169.



## No. 170.



## No. 171.

## MAY DAY.

POPULAR GERMAN GLEE.

*Allegro Dolce con Express.*

2. May, May,—lovely bright May-day has come; Hail, bands of gay pleasure!  
Your throng, yes, gladly I'll join it, And dance in light measure! Tra, la,&c.
3. Swell, swell, swell the loud notes of your song; May! welcome its coming!  
Its clear, bright days, and its fresh lovely flowrets all blooming! Tra, la,&c.
4. Come, come, dance o'er the meadows to-day;—come, banish all sadness!  
'Tis fair, bright May-day;—O wake the full echoes of gladness! Tra, la,&c.

## No. 172.

## Solfeggio.

ALBRECHTSBERGER.

*Allegretto.*

## No. 173.

## LAUDA SION, SALVATOREM \*

MAINZER.

Allegro.

Lau-da Si-on, sal-va - to - rem, lau-da Si-on, sal-va - to - - rem, lau - da Si - on, sal-va -

Lau-da Sion, Salva - to-rem, lau - da Sion, salva - to - rem, . . . lau - - da

- - to - rem, lau-da, lau - - - da, Si - on, sal - - - va - torem, lauda, Si-on, salva - to - - rem,

Si - on, sal - va - torem, lau - - - - da, lau - da, sal - va - torem, lauda Si-on, salva - to - - rem, lauda

lau-da Sion, salva - torem, lau - - - da Sion, sal - - - - va - torem, lauda Sion, salva - torem, lau-

Sion, salva - torem, salva-torem, lau - - - - - da, lau-da sal - va - torem, lauda Sion, salva - torem,

- - - - da Sion, sal - va - to - - rem, lau-da Sion, sal-va - torem, lauda Sion, salva - to - - rem.

iau - - - - da Sion, sal - va - - to - - - - rem, lau - - - da sal-va - torem, lau-da Si-on, sal-va - to - - - - rem.

\* Zion, praise thy Savior

Third Transposition by Flats, Signature, three Flats. (B $\flat$ , E $\flat$ , & A $\flat$ .)

## THE SCALE.

No. 174.

Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
Letters.	E $\flat$	F	G	A $\flat$	B $\flat$	C	D	E $\flat$	E $\flat$	D	C	B $\flat$	A $\flat$	G	F	E $\flat$
Numerals.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1

No. 175.

## ROUND.

1 2 3

Do Mi Sol Do Bis. Do Mi Sol Do

No. 176.

Do Sol Do Mi Sol Sol Do 1st 2d.

No. 177.

Bis.

No. 178.

No. 179.

FINE. D. C. FINE. D. C.

Sol La Si Do Si La Si Do Re Do Si La Sol

Do Mi Fe Sol

Ritard.

## No. 181.

## Solfeggio.

T. COOKE.

Sol Fa Mi La Mi La Do Si

Fe -- ah Si La

Ritard. Dim.

## No. 182.

## "WE'LL MERRILY LAUGH." ROUND FOR THREE VOICES.

W. B. BRADBURY.

We'll mer-ri - ly laugh, and we'll cheerfully sing, While shrill echoes, shrill echoes ring, Our voices a-gree, From care we are free; La

la, la, la, la, la, la, La, la, la, la, la, la, Ha, ha, ha, ha, O none are more hap-py than we



TREBLE. Andante.

1. They are gone, all gone from the mountain home, Where the wild bees hum and the bright birds roam, Where the heath flow'rs wave 'neath the

2. They are gone, all gone from the mountain home, And their songs not heard o'er the hills to roam, And the echo - ing notes of the

scented breeze, And the warblers sing 'mid the tall green trees. They are gone, all gone from the mountain, home, Where the waters glide, and the

hunter's horn, Have all pass'd away like the summer's morn. They are gone, all gone, both the young and the gay, And the wild bees hum, and the

moonbeams roam, Where the li-ly bell blooms like a star o'er the wave, And the willow bough bends its leaves to lave.

bright birds play, But the glen is lone, where the young deer roam, They are gone, all gone from the mountain home.

EXERCISES IN THE KEY OF A<sub>b</sub>,Fourth Transposition by Flats. Signature, four Flats. (B<sub>b</sub>, E<sub>b</sub>, A<sub>b</sub> & D<sub>b</sub>.)

## THE SCALE.

## No. 184.

Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
Letters.	A <sub>b</sub>	B <sub>b</sub>	C	D <sub>b</sub>	E <sub>b</sub>	F	G	A <sub>b</sub>	A <sub>b</sub>	G	F	E <sub>b</sub>	D <sub>b</sub>	C	B <sub>b</sub>	A <sub>b</sub>	A <sub>b</sub>	G	F	E <sub>b</sub>	D <sub>b</sub>	C	B <sub>b</sub>	A <sub>b</sub>
Numerals.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1	1	2	3	4	5	6	7	8

## No. 185.

## ROUND.

## No. 186. 1

2

ALBRECHTSBERGER.

Vir-gam vir-tu-tis tu-ae, e-mi-tet Do-mi-nus ex Si-on, ex Si-on.\*

## No. 187.

Legato.

C. H. ZOLNER.

\* "The Lord shall send forth the Branch of thy righteousness out of Zion."

## No. 188.

Arranged from ROSSINI.



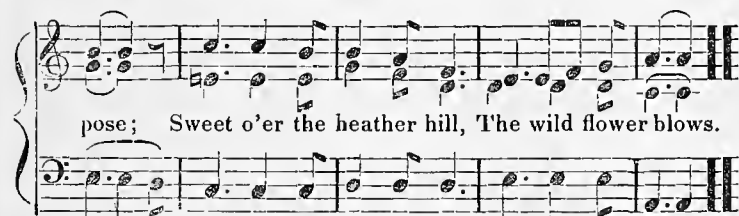
## No. 189.

## "SOFT IS THE MORNING DEW."

From the "YOUNG LADY'S FRIEND."

Andante.

Poetry by Mrs. M. H. MAXWELL.



hill, Gone, are the sil-ver buds; Hush'd is the rill.

3  
Days without number  
Thus on the wing  
Fly as the shadow  
Glides o'er the hill;  
Star of the morning  
Gilding our bloom,  
Lights up at evening  
Our path to the tomb.

4  
Not this our Eden home,  
Rocked by the blast,  
Not this our beacon star  
Fading so fast;  
Dark though the stormy hours,  
Fleeting and short,  
Bark of our pilgrimage,  
Soon is at port.

The situation of the syllables in this key, being the same as in the key of A. three sharps, the same exercises may be practiced

§ XLIII. In addition to the DIATONIC, MAJOR SCALE, and the CHROMATIC SCALE, there is another, called the MINOR SCALE. This differs from the Major Scale in the situation of the intervals; the semitones occurring between *two* and *three*, and *seven* and *eight* ASCENDING, and between *five* and *six*, and *two* and *three* DESCENDING.

No. 190. THE SCALE IN THE KEY OF A MINOR, TERMED THE RELATIVE MINOR OF C.

Syllables.	La	Si	Do	Re	Mi	Fa	So	La	La	Sol	Fa	Mi	Re	Do	Si	La
Letters.	A	B	C	D	E	F#	G#	A	A	G	F	E	D	C	B	A
Numerals.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1

No. 191.

KEY OF A MINOR.

La Si Do Re Mi Re Do Si La Si La La Do Mi Do La Do Si Do La Mi La Do Si La

No. 192.

Solfeggio.

RODOLPHE.

La Do Mi La Si La Si La La Mi Do La Si Do

No. 193.

Solfeggio.

WM. B. BRADBURY.

Mi

\* The first syllable to every MINOR SCALE is LA, instead of Do, as in the Major Scales. For example, ONE in the Minor Scale. is La.—two is Si; THREE is Do,—four is Re, &c. &c. § XLIV. Every Minor Scale commences on the numeral six, and syllable LA of its Relative Minor.

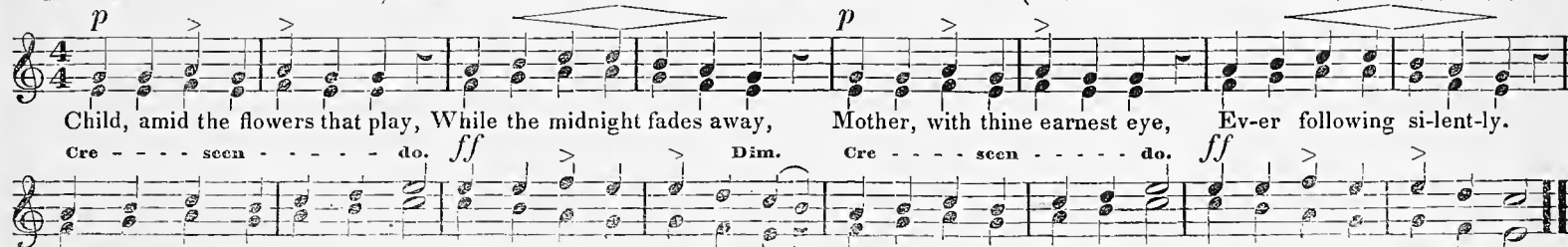


## No. 196.

## "CHILD, AMID THE FLOWERS THAT PLAY."

(Exercise in Seconds.)

HULLAH.



## No. 197.

## SABBATH MORNING.

Round for Three Voices.



Haste! Haste! quickly, for we long to u-nite in the hymn. Haste! Haste! quickly, For we long to u-nite in the hymn.

## No. 198.

## "YOUTH'S LOVELY MAY."

Round for Four Voices.



Youth's love - ly May, soon fades a-way, The years are hast-ing, The hours are wast-ing, O then to heav'n each hour be giv'n.

## "HAPPY ARE THEY."

CHARITY GLEE.

WM. B. BRADBURY.

Allegro. Brilliant.

Whom bounteous Heaven

Hap-py, hap-py, hap-py, hap-py are they, Hap-py, hap-py, hap-py, happy are they

Hap-py, hap-py, hap-py, hap-py are they, hap-py are they, hap-py are they

Hap-py, hap-py, hap-py, hap-py are they, hap-py are they Whom bounteous heaven Means to re-

Andante. Dolce e piano.

Means to re-lieve, the poor has giv'n. Hap-py are they. Fine. Sweet is the plea-sure, Sweet

Hap-py, hap-py are they. Hap-py are they. Ritard. Fine. Sweet is the plea-sure, Sweet

Hap-py are they. Hap-py are they. Ritard. Fine. Sweet is the pleasure too of

lieve, the poor has giv-en; Hap-py are they. Hap-py are they. Sweet is the pleasure, too of those,

Sweet is the pleasure, too of those, Whose breast with pity o-ver-flows. . . . flows. Then bliss su-preme shall they re-

those, of those Whose breast with pity o-ver-flows. . . . flows. Then bliss su-preme shall they re-

Sweet is the pleasure, too of those, Whose breast with pity o-ver-flows. . . . flows Then bliss supreme shall

ceive, Bliss su - preme, Then bliss supreme shall they re-ceive, Who can both pi - ty and re-lieve, Who  
 ceive, Then bliss supreme shall they receive, Then bliss supreme shall they re-ceive, Who can both pi - ty and re-lieve, Who  
 ceive, Then bliss supreme shall they receive, - - - - - Who  
 they receive, Who can both pi - ty and relieve, - - - - - Who  
 can - - - - - both pi - ty and re-lieve, Who can both pi - ty and relieve, Who can both pi - ty and re - lieve. *D. C.*  
 ca - - - - - n both pi - ty and re-lieve, Who can both pi - ty and relieve, Who can both pi - ty and re - lieve. *D. C.*  
 both pi - ty and re-lieve, Who can both pi - ty and relieve, Who can both pi - ty and re - lieve. *D. C.*  
 can - - - - - both pi - ty and re-lieve, Who can both pi - ty and relieve, Who can both pi - ty and re - lieve.

## No. 200.

## PLEASURES OF SINGING.

Treble.

Allegro.

Poetry written by J. F. WARNER, Music adapted from the German of CONRADIN KREUTZER.

*I love the mer - - - - - ry ring - ing, The full and glad-some cheer. }*  
*Of voi - - - - - ces gay - - - - - ly sing - ing, When plea - - - - - sure's sky is clear. }*

*I love the merry ringing, The full and gladsome cheer, I love the merry ringing, The full and gladsome cheer }*  
*Of voi-ces gay-ly singing, When pleasure's sky is clear, Of voi-ces gay-ly singing, When pleasure's sky is clear. }*

*1 ass.*

Our hearts are ev-er, ev-er free, And quick to bound with lively glee, Our hearts are ever, ever free, And quick to bound with lively glee;

Our hearts are ev-er, ev-er free, And quick to bound with lively glee, Our hearts are ever, ever free, And quick to bound with lively glee;

Oh yes, oh yes, to song our happy days belong. Oh yes, oh yes, to song our happy days belong. Oh yes, oh yes, to song Our happy days belong.

Oh yes, oh yes, to song our happy days belong. Oh yes, oh yes, to song our happy days belong. Oh yes, oh yes, to song Our happy days belong.

2

When May day's morn is smiling,  
And tuneful choirs awake;  
Our hearts of grief beguiling,  
With notes that gayly break;  
How happy then do we unite  
And sing, along our way of light!  
Oh yes, oh yes, to song,  
Our happy days belong.

3

When fortune's gifts have crowned us,  
When life flows smoothly on,  
When social friends surround us,  
And all unite as one;  
Then happy, joyous still are we,  
As loud we raise the tuneful glee;  
Oh yes, oh yes, to song,  
Our happy days belong.



# No. 201. CHORUS. "HARK, THE VILLAGE MAIDS ARE SINGING."

55

The Words by THOMAS OLIPHANT, Esq.

The Music by CHERUBINI.

Andantino. Hark, the vil-lage maids are sing - ing Gai - ly o'er the fur-rowed ground, Hark, the e - ven-ing bells, the

SOPRANO.

ALTO.

TENOR.

BASE.

Hark, the vil-lage maids are sing - ing Gai - ly o'er the fur-rowed ground, Hark, the e - ven-ing

Hark, the vil-lage maids are sing - ing Gai - ly o'er the fur-rowed ground, Hark, the e - ven-ing

Hark, the vil-lage maids are sing - ing Gai - ly o'er the fur-rowed ground, Hark, hark, the e - ven-ing

bells are ring - ing, With a blithe and mer-ry, a merry sound, a merry sound. With a

bells are ring - ing, With a mer-ry, a mer-ry sound, a mer-ry sound With a

bells, Hark, hark, hark, hark, a mer - ry, mer - ry sound, a mer - ry sound, With a

blithe, a blithe and merry sound, Ding-a-ding, dong, ding-a-ding dong, ding dong bell.

blithe, a blithe and merry sound, Ding-a-ding, ding dong bell, Ding-a-ding, ding dong bell . . . ding dong bell.

blithe, a blithe and merry sound, Ding, ding-a-ding dong, ding dong bell, ding dong bell.

blithe, and mer - - ry sound, Ding dong, ding dong, ding dong, ding, ding, ding, ding, ding dong bell

**SOPRANO.** *Vivace.* Come, let us all a Maying go, And light - ly trip it to and fro; Let us go, Let us go,

**ALTO.** Come, let us all a Maying go, And light - ly trip it to and fro; Let us go, Let us go, Let us go,

**TENOR.** Come, let us all a Maying go, And light - ly trip it to and fro; Let us go, Let us go, Let us go.

**BASS.** Come, let us all a Maying go, And light - ly trip it to and fro; Let us go, Let us go,

*Cres - - - cen - - - do.*  
Come, let us all a Maying go, And lightly trip it to and fro; trip it to and fro; to and fro; lightly, lightly

*Cres - - - cen - - - do.*  
Come, let us all a Maying go, And lightly trip it to and fro; trip it to and fro; lightly, lightly

*Cres - - - cen - - - do.*  
Come, let us all a Maying go, And lightly trip it to and fro; trip it to and fro; trip it, trip it lightly, lightly

Come, let us all a Maying go, And lightly trip it to and fro; trip it, trip it lightly, lightly

1st Time. 2d Time. Cuckoo, Cuckoo, Cuckoo, Cuckoo, The bells shall ring. And the

trip it to and fro; trip it to and fro; The bells shall ring, And the Cuc - - - koo sing, Cuckoo, Cuckoo,

1st Time. 2d Time.

trip it to and fro; trip it to and fro; The bells shall ring, And the Cuc - - - koo sing, The bells shall ring, And the

1st Time. 2d Time.

trip it to and fro, trip it to and fro; The bells shall ring, And the Cuc - koo sing, The bells shall ring, And the

Cuc - - koo sing, And the fife shall play, The drums shall beat, And the fife shall play, And so we'll pass our time away, The time away.

*p* *f* *p* *ff*

1st Time. 2d Time.

Cuckoo, Cuckoo, And the fife shall play, The drums shall beat, And the fife shall play, And so we'll pass our time away, The time away.

*f* *p* *ff*

1st Time. 2d Time.

Cuc - koo sing, The drums shall beat, The drums shall beat, And the fife shall play, And so we'll pass our time away, The time away.

*f* *f* *p* *ff*

1st Time. 2d Time.

Cuc - - koo sing, The drums shall beat, The drums shall beat, And the fife shall play, And so we'll pass our time away, The time away.

## No. 203.

Come, brothers, tune the lay,

For all who can must sing to-day, Ye

1st TENOR,

or

1st TREBLE.

2d TENOR,

or

2d TREBLE.

Come, brothers, tune the lay, For all who can must sing to-day;

jov - ial sons of song,

Here at pleas - ure's sum - mons throng.

Ye jov - ial sons of song, Here at pleas - ure's sum - mons throng.

## CHORUS.

*p* Now pray let all be har-mo-ny; *Cres* Be-ware! *cen* beware! Now pray let all be har-mo-ny, *do* Take care, take care! That all who hear may

*p* Now pray let all be har-mo-ny; *Cres* Be-ware! *cen* beware! Now pray let all be har-mo-ny, *do* Take care, take care! That all who hear may

Now pray let all be har-mo-ny; Be-ware! be-ware! Now pray let all be har-mo-ny, Take care, take care! That all who hear may

praise the strain a-gain and yet a - gain. Tra la la, tra la la, tra la la la la la la, Tra la la, tra la la, Tra la la la la.

praise the strain a-gain and yet a - gain. Tra la la, tra la la, tra la la la la la la, Tra la la, tra la la, Tra la la la la.

praise the strain a-gain and yet a - gain. Tra la la, tra la la, tra la la la la la la, Tra la la, tra la la, Tra la la la la.

2  
1st Now I with Primo start,  
2d I'll take the Second part;  
The rest will try their choral art.  
1st Now you, Sir, mind what you're about.  
2d Mind, mind what you're about:  
Keep time, or else you'll all be out.  
Now pray let all be harmony.  
[:Tra la la, &c. :]

3  
1st So far, there's nothing wrong.  
2d So far, there's nothing wrong;  
For ever live the soul of song!  
1st Let all the burthen share,  
2d Let all the burthen share,  
And Music's glorious praise declare.  
Bravissimo! what harmony, Aha! aha!  
Sweet harmony aha! aha! victoria!  
A noble strain! we'll have it yet again.  
[: Bravo all, bravo all, tra la la, &c.:]

**No. 204. MADRIGAL. "LET US ALL SING, MERRILY SING."** MUSIC by JER. SAVILLE. 1667.  
WORDS by T. OLIPHANT, Esq.

Sing first, *mf*. After this, the "Fa La," should follow twice. First time, *pp*. Second time, *ff*.

Let us all sing, merily sing, Let us all sing, merrily sing, Till ec-ho a-round us, echo around us, echo around us, Responsive shall ring.  
Fa la la la, la la la la, Fa la la la la la la la, Fa la la la la la la la, Fa la la la la la la la, Fa la la la la la la la.

Let us all sing, merrily sing, All, all sing, merrily sing Till ec-ho around us, echo around us, Till echo around us, Responsive shall ring.  
Fa la la la la la la la, Fa la la la la la la la, Fa la la la la la la la, Fa la la la la la la la, Fa la la la la la la la.

Words by HENRY F. CHORLEY.

Music by NEITHART.

**Allegretto.** *mf* *Cres.* *f* *mf*

**SOPRANO.**

1. The sun all - rea - dy from the skies, A - bove the belfry gleam - - ing, Peeps in at many a

**ALTO.**

2. The Hall must lay its grandeur by, The hamlet cease its la - - - bor, As squire and hind a -

**TENOR.**

3. There's no one here who grave and stern, Our pleasure would be scorn - - - ing, Save ow-let prim, who

**BASE.**

*pp*

maiden's eyes, And laughs her from her dream - - - - - ing, The wind that all the night was low, A -

*pp*

gree to try The worth of pipe and ta - - - - - bor; E'en help-less Age, in el - bow chair, Sits

*pp*

needs must turn From mirth, and song, and morn - - - - - ing, The more the cares our hearts have known, The

*pp*

mong the ches-nuts on the brow; Be-gins to car-ol gay, Be-gins to car-ol gay, And mer-ri-ly seems to  
 by and nods his thin grey hair, To hear the mu-sic play, To hear the mu-sic play, And mer-ri-ly loves to  
 fit-ter 'tis we lay them down, When spring time points the way, When spring time points the way, Then mer-ri-ly while ye

*Cres.* *Un poco Rall.* *Presto.*  
*Cres.* *Un poco Rall.* *Presto.*  
*Cres.* *Un poco Rall.* *Presto.*  
*Cres.* *Un poco Rall.* *Presto.*

say "Ye boys and girls that love the Spring, Troop out, troop out to dance and sing; Ye should not be so slow, On glad May day."  
 say, "The nimblest dancer on the plain, Is far less brisk than he hath been, When he the sport did share, Of glad May day."  
 may, Let all who love to dance and sing, Go round and round in blithsome ring, And make at last your own, One glad May day.

*ff* *ff* *ff* *ff*

SOPRANO.

ALTO.

TENOR.

BASE.

Sing loud a joy - ful strain, Wel - come the he - ro brave; From the field of the slain, From the field of the

Allegretto.

Sing loud a joy - ful strain, Welcome the he - ro brave; From the field of the slain, With his

Sing loud a joy - ful strain Welcome the he - ro brave; From the field of the slain, From the field of the

slain, With his gal - lant train. He comes, our native land, our na - tive land to save; Who for his coun - try's sa - cred

gal - lant train, his gallant train. He comes, our native land, our na - tive land to save; Who for his country's sa - cred  
gal - lant train, his gallant train. He comes, our na - - - tive land to save; Who for his country's sa - cred

slain, With his gal - lant train, He comes, our na - tive land to save; Who for his country's sa - cred

laws, Who for his country would fear to bleed? Who would not die In Freedom's cause, Re - joic - ing in the deed, Re - joic - ing

laws, Who for his country would fear to bleed? Who would not die In Freedom's cause, Re - joic - ing in the glorious deed, Rejoicing  
laws, Who for his country would fear to bleed? Who would not die In Freedom's cause, Re - joic - ing in the deed, Re - joic - ing

laws, Who for his country would fear to bleed? Who would not die In Freedom's cause, Re - joic - ing in the deed, Re - joicing in the

OCTAVES.



in the glorious deed? Who would not die in Freedom's cause, Rejoice-ing in the glo-rious deed, Re - joic - ing in the glorious deed?

*mf*

in the glo - rious deed? Re - joic - ing in the glorious deed, Rejoicing in the glorious deed?

in the glorious deed? Who would not die in Freedom's cause, Rejoic - ing in the glo - rious deed, Re - joic - ing in the glorious deed?

*mf*

glo - - - rious deed? Who would not die in Freedom's cause, Re-joic-ing in the glo - rious deed, Re-joic-ing in the glo - - rious deed?

*mf* - Octaves.

## No. 207.

## THE PILOT.

Slow and Expressive.

1. O Pi-lot, 'tis a fearful night; There's danger on the deep; I'll come and pace the deck with thee, I do not dare to sleep:

"Go down," the sail-or cried, "go down, This is no place for thee; Fear not, but trust in Prov-idence, Wherever thou may'st be."

2  
Ah! Pilot, dangers often met,  
We all are apt to slight;  
And thou hast known these raging waves,  
But to subdue their might:  
"Oh! tis not apathy," he cried,  
"That gives this strength to me;  
Fear not, but trust in Providence,  
Whereever thou may'st be."

3  
On such a night the sea engulf'd  
My father's lifeless form;  
My only brother's boat went down  
In just so wild a storm:  
And such, perhaps, may be my fate;  
But still I say to thee,  
"Fear not, but trust in Providence  
Whereever thou may'st be."

## CHORUS. HARVEST TIME.

TREBLE. *mf* No. 208.

ALTO.

1. Through lanes with hedgerows pearly, Go forth the reapers ear - ly A-mong the yel - low corn, . . . A-mong the yel - low corn,

2. At noon they leave the meadow; Beneath the friendly sha - dow Of monarch oak to dine, . . . Of monarch oak to dine,

3. And when the west is burning, From shaven field re - turn - ing, Up - on the wain they come, Up - on the wain they come,

Good luck be-tide their shear - ing, For win - ter's tide is near - ing, And we must fill the barn, . . . And we must fill the barn;

And mid his branches ho - ry, Goes up the thankful sto - ry, The harvest is so fine, . . . The har-vest is so fine;

When all their hamlet neigh - bors, Re-joice to end their la - bors, With merry harvest home, . . . With mer-ry har-vest home;

*ff* Tral la la la, Tral la la la! The bu - sy har-vest time, *pp* Tral la la la, Tral la la la, The bu - sy harvest time. *f**ff* Tral la la la, Tral la la la! The blessed har-vest time, *pp* Tral la la la, Tral la la la, The blessed harvest time. *f**ff* Tral la la la, Tral la la la! The joy - ous har-vest time, *pp* Tral la la la, Tral la la la, The joy - ous har-vest time. *f*

# CHORUS. "HOW GLAD WITH SMILES THE VERNAL MORN."

65

Words by WILLIAMS.

Music by GLUCK.

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASE.**

1. How glad with smiles the ver-nal morn! How gay the dew be-span-gled thorn! The lark is up, the wel-kin

2. The blackbird war-bles on the bough, The milk-maid sings be-neath her cow, The mow-er up with ear-ly

3. Mine are the joys of peace and health, And sure I want no great-er wealth; No vain de-sires my soul in-

rings, And with his flock the shep-herd sings, O let my days like his be spent, In ru-ral shades with mild con-tent.

dawn, Pre-pares to fleece the cov-er'd lawn; While I this lone-ly vale fre-quent, To muse the prais-es of con-tent.

fest, Nor dwells am-bi-tion in my breast, Heaven, all such fol-lies to pre-vent, Tamed all my thoughts to mild con-tent.

## THE BELL RINGER'S GLEE.

**Allegro.**

**SOPRANO.**

**TENOR.**

**BASE.**

1. We country clod-hoppers, are, you must know, Ringers and Singers and Fiddlers al-so; At weddings and wakes have a merry peal then,

2. We country clod-hoppers of-ten sing psalms, Till our good Vicar complains of the qualms; At church time on Sundays we sweetly chime then,

*p* *f*

One, two, three, One, two, three, four, five, six, seven, eight, nine, ten. At Christmas, near midnight, a peal we be-gin, The

*p* *f*

Four, five, six, One, two, three, four, five, six, seven, eight, nine, ten. At Christmas our car-ols we mer-ri-ly sing, Or

*p* *f*

Seven, eight, nine, ten, One, two, three, four, five, six, seven, eight, nine, ten.

*p* *f*

old year ring out, and the new year ring in; Then with the hand bells we jingle again, 1, 2, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

*p* *f*

Catches and Glee's till we make the house ring; Then with our hand-bells we jingle again, 4, 5, 6, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

*p* *f*

7, 8, 9, 10, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

# "COME, COME AWAY." PART SONG.

67

Words by W. E. HICKSON.

Music from the GERMAN.

**SOPRANO.** *mf* *p* *f*

**ALTO.** *mf* *p* *f*

**1st TENOR.** *mf* *p* *f*

**2d TENOR.** *mf* *p* *f*

**BASE.** *mf* *p* *f*

1. O come, come a - way, from la - bor now re - pos - ing Let busy care a - while forbear; O come, come a - way,

2. From toil and the cares, on which the day is clos - ing, The hour of eve brings sweet reprieve; O come, come a - way,

3. While sweet Phi - lo - mel the wea - ry traveller cheering, With evening songs her notes prolong; O come, come a - way,

4. The bright day is gone, the moon and stars ap - pear - ing, With sil - ver light il - lume the night; O come, come a - way,

*p* *f*

Come, come our so - cial joys renew, And there where trust and Friendship grew, Let true hearts wel - come you; O come, come a - way.

*p* *f*

O come where love will smile on thee, And round its hearth will gladness be, And time fly mer - ri - ly; O come, come a - way.

*p* *f*

In answering songs of sym - pa - thy We'll sing in tune - ful har - mo - ny, Of Hope, Joy, Lib - er - ty; O come, come a - way.

*p* *f*

Come join your prayers with ours, Address kind heaven our peaceful home to bless With health, hope, happiness; O come, come a - way.

**Allegro.**

**Bis.** **Fine.**

young birds making love. O 'tis merry, merry, merry, O, 'tis merry, merry, mer - ry, On the daisied bank to lie, While the stream is babbling by At your feet, at your

**Bis.** **Fine.**

young birds making love. O 'tis merry, merry, merry, O, 'tis merry, merry, mer - ry, On the bank to lie, While the stream is babbling by At your feet, at your

**Bis.** **Fine.**

young birds making love. O, 'tis merry, merry, merry, O 'tis merry, merry, mer - ry On the bank to lie, While the stream is babbling by At your feet, At your

**D. C.**

feet, And to hear the wood-dove's call, Echoed by the water-fall, Echoed by the water - fall, Echoed by the water - fall, 'Tis most sweet, 'Tis most sweet.

**D. C.**

feet, the wood-dove's call, Echoed by the water-fall, E-choed by the water - fall, Echoed by the water - fall, 'Tis most sweet, 'Tis most sweet.

**D. C.**

feet. the wood-dove's call. Echoed by the water-fall, Echoed by the wa-ter-fall, Echoed by the wa-ter-fall, 'Tis most sweet, 'Tis most sweet.

# "HAIL TO THEE, MY NATIVE LAND." PATRIOTIC SONG.

69

Words translated by Mrs. GOODWIN.

From the GERMAN.

*Spirited. mf* *m* *Cres.* *mp* *Cres.* *f* *Dim.* *m* *f*

1. Hail to thee, my native land, Crown'd by noble, tow'ring mountains, Sweetly spread thy verdant vales, Fed by gushing, chrystal fountains, Fresh from heav'n's creating hand, Hail to thee, my native land.

*mf* *m* *Cres.* *mp* *Cres.* *Dim.* *m* *f*

2. Lingering spring too late may stay, Winter, early nip thy blossoms, Frost may chain thy flowing streams, Snow, may veil thy frozen bosom, Yet, will thou our love command, Hail to thee, my native land.

*mf* *mp* *Cres.* *Dim.* *m* *f*

3. Other climes may boast their vines, Cloudless skies, and lordly tow'rs, Men of honor, sense and worth, Women chaste, and true are ours, Bless'd by heav'n's protecting hand, Hail to thee, my native land.

*mf* *m* *Cres.* *mp* *Cres.* *Dim.* *m* *f*

4. Should the foes of equal laws Dare with impious tongues offend thee, Each true patriot strong will rise, Each heroic arm defend thee, Life and fortune, heart and hand, Here we pledge thee, native land.

## SONG OF THE LARK.

Words translated by Mrs. GOODWIN.

From the GERMAN.

*mp* *mf* *p* *f* *Dim. Cres.* *Dim.*

1. Hear the lark as he sings High in the blue of the ether, Far o'er the purple-bell'd heather; Upward rejoicing he springs, Ever as higher he soars, Sweet-er music he pours.

*mp* *mf* *p* *f* *Dim. Cres.* *Dim.*

2. See the lark as he swings Lightly his russet-brown pinions, Downward on Flora's dominions; Friendly he looks, while he sings 'Hasten ye daisies and come, Flowerets, hasten and bloom,'

*mp* *mf* *p* *f* *Dim. Cres.* *Dim.*

3. Mark the lark as he soars Far above earthly commotion, Thankful for being and motion; Sweetly his anthem he pours, Sim-ple and well understood Praising the Author of good



## 'THE HARDY NORSEMAN'S HOUSE OF YORE.'

*f* *Risolto.*

**SOPRANO.**

1. The hardy Norseman's house of yore Was on the foaming wave, And there, he gathered bright renown, The bravest of the brave.

**ALTO.**

**TENOR.**

**BASE.**

*p* *cres.* *f*

Oh ne'er should we for - get our sires, Where-ever we may be; They bravely won a gal-lant name, And rul'd the stormy sea.

*p* *cres.* *f*

*p* *cres.* *f*

*p* *cres.* *f*

We still may sing their deeds of fame, In thrilling har - mo - ny; For they did win a gal-lant name, And rul'd the stormy sea.



## 71

**Music by STORACE.**

**Return to the beginning, sing to the first double bar *once*, then end with 'Every blessing,' &c.**

**Return to the beginning, sing to the first double bar *once*, then end with 'Every blessing,' &c.**

Every blessing, Every blessing From a-bove with you re - main, Every blessing, Every blessing From a-bove with you re-main. Fine.

Every blessing, Every blessing From a-bove with you re - main, Every blessing, Every blessing From a-bove with you re - main. Fine.

Every blessing, Every blessing From a-bove with you re - main, Every blessing, Every blessing From a-bove with you re - main. Fine.

# "GOD SPEED THE RIGHT!" PART SONG.

Dedicated to the Friends and Supporters of all great Public Objects.

Words by W. E. HICKSON.

Music from the GERMAN.

*f* With Spirit. *p* *ff*

1. { Now to heav'n our prayer ascending, God speed the right! } Be their zeal in heaven recorded, With success on earth rewarded, God speed the  
In a noble cause contending, God speed the right! }

2. { Be that pray'r again re-peat-ed, God speed the right! } Like the good and great in story, If they fail, they fail with glory, God speed the  
Ne'er despairing tho' de-feat-ed, God speed the right! }

right! God speed the right!

right! God speed the right!

3  
Patient, firm and persevering,  
God speed the right!  
Ne'er the event our danger fearing  
God speed the right!  
Pains, nor toils, nor trials heeding,  
And in heaven's own time succeeding,  
God speed the right.

4  
Still their onward course pursuing,  
God speed the right!  
Every foe at length subduing,  
God speed the right!  
Truth, thy cause, whate'er delay it,  
There's no power on earth can stay it,  
God speed the right.

## "GOD SAVE THE POOR."

Words by NICOLL.

ENGLISH NATIONAL MELODY.

1. Lord, from thy blessed throne, Sorrow look down upon, God save the Poor! Teach them true liberty, Make them from tyrants free, Let their home happy be! God save th' Poor!

2. Th' arms of wicked men, Do thou with might restrain, God save th' Poor! Raise thou their lowliness, Succor thou their distress, Thou whom th' meanest bless! God save th' Poor!

3. Give them staunch honesty, Let their pride manly be, God save th' Poor! Help them to hold th' right, Give them both truth and might, Lord of all truth and light, God save th' Poor!

# ABSENT FRIENDS. PART SONG.

73

Favorite WELCH MELODY.

**SOPRANO.**

1. { Friends and old com - pan - ions dear, Though far, far a - way, } Think not we can e'er for - get The  
In our dreams you oft ap - pear, Though far, far a - way; }

**ALTO.**

2. { Time steals on, and you re - main, Still far, far a - way; } Yes, we hope a - gain to meet, And  
But we hope to meet a - gain, Though far, far a - way; }

**BASE.**

pleas - ant hours when last we met; In - deed dear friends, we love you yet, Though far, far a - way.

then our joy will be com - plete, For now, dear friends, the thought is sweet, Though far, far a - way.

## ROUND. HUSH! YOU SING TOO LOUD.

J. PARRY.

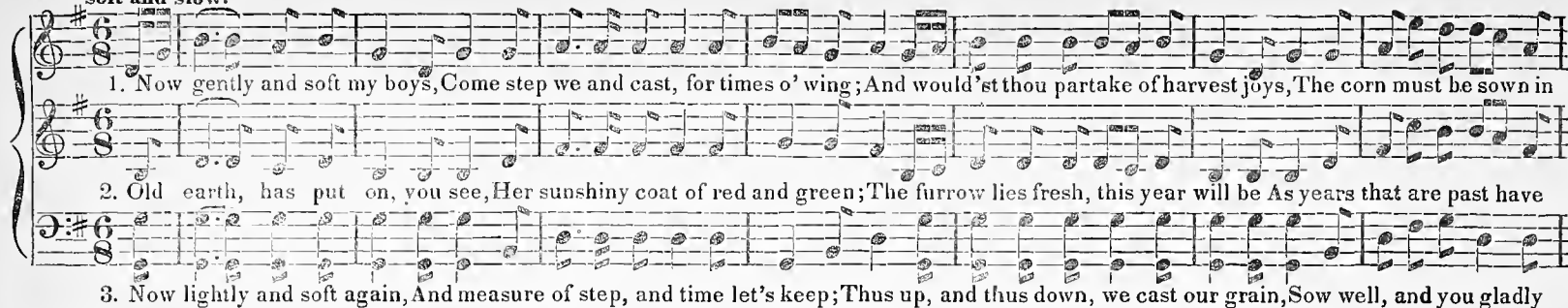
Hush! hush! hush! you sing so loud, I can't hear the base;

No! 'tis you who sing too loud, 'Tis ev - er the case.

10 Pi - an - o, pi - an - o. Pi - an - o, pi - an - o, pi - an - o.

## THE SOWER'S SONG

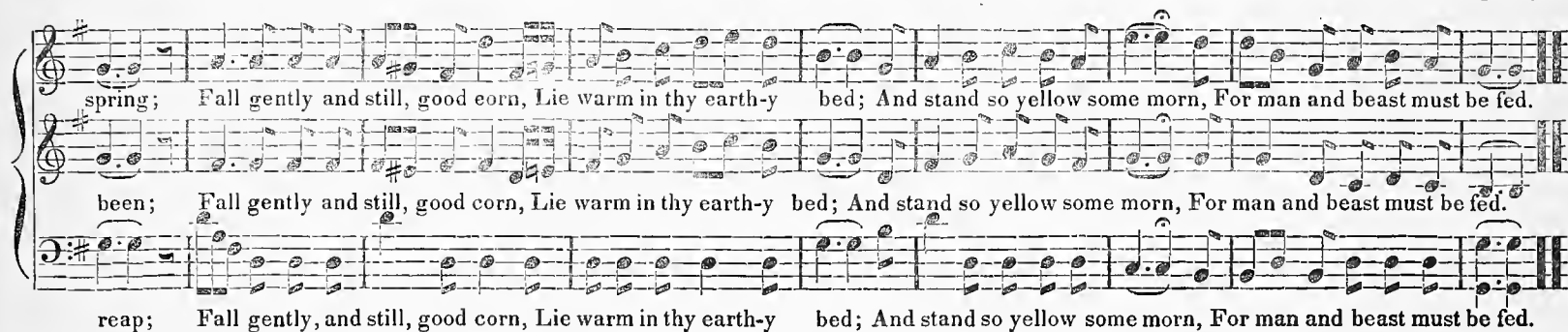
Soft and Slow.



1. Now gently and soft my boys, Come step we and cast, for times o' wing; And would'st thou partake of harvest joys, The corn must be sown in

2. Old earth, has put on, you see, Her sunshiny coat of red and green; The furrow lies fresh, this year will be As years that are past have

3. Now lightly and soft again, And measure of step, and time let's keep; Thus up, and thus down, we cast our grain, Sow well, and you gladly

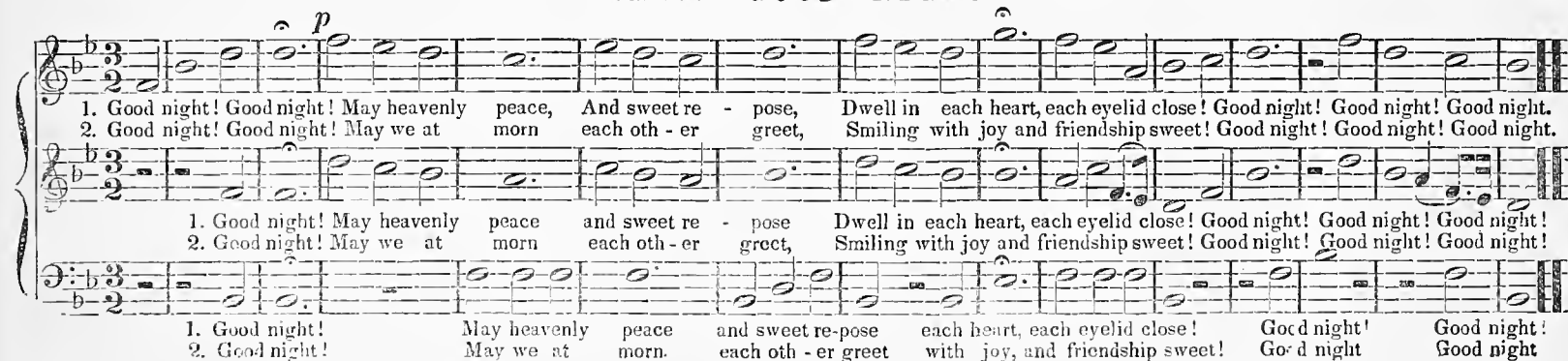


spring; Fall gently and still, good corn, Lie warm in thy earth-y bed; And stand so yellow some morn, For man and beast must be fed.

been; Fall gently and still, good corn, Lie warm in thy earth-y bed; And stand so yellow some morn, For man and beast must be fed.

reap; Fall gently, and still, good corn, Lie warm in thy earth-y bed; And stand so yellow some morn, For man and beast must be fed.

## TRIO. GOOD NIGHT.



1. Good night! Good night! May heavenly peace, And sweet re - pose, Dwell in each heart, each eyelid close! Good night! Good night! Good night!

2. Good night! Good night! May we at morn each oth - er greet, Smiling with joy and friendship sweet! Good night! Good night! Good night!

1. Good night! May heavenly peace and sweet re - pose Dwell in each heart, each eyelid close! Good night! Good night! Good night!

2. Good night! May we at morn each oth - er greet, Smiling with joy and friendship sweet! Good night! Good night! Good night!

1. Good night! May heavenly peace and sweet re - pose each heart, each eyelid close! Good night! Good night!

2. Good night! May we at morn each oth - er greet with joy, and friendship sweet! Good night! Good night!

# SLEEP

75

**Maestoso.**

**SOPRANO.** Night the world re - vis - it - ing, Weary eyelids closing, { *f* Hear O sleep thy suppliant's prayer } Bid him rest till morning break, Then to life and light awake.  
Nature's aid so - liciting, Earth and man reposing ; { Slumb'ring free from dreams of care. }

**ALTO.**

**TENOR.** Night the world re - vis - it - ing, Weary eyelids closing, { *f* Hear O sleep thy suppliant's prayer } Bid him rest till morning break, Then to life and light awake.  
Nature's aid so - liciting, Earth and man reposing ; { Slumb'ring free from dreams of care. }

**BASE.** 1st time, sing 1-4 notes, 2d time, whole note. 2d. time. Hear, hear his prayer, hear

*Bis.* *p* *Cres.* *f*

# THE EVENING BELL.

**Soft and Slow.**

**SOPRANO.** 1. Hark! the peal - ing, Soft - ly steal - ing, Eve - ning bell, Sweet - ly e - choed Down the dell.

**ALTO.** 2. Wel - come wel - come Is thy mu - sic Sil - very bell! Sweet - ly tell - ing Day's fare - well.  
3. Day is sleep - ing, Flowers are weep - ing Tears of dew; Stars are peep - ing Ev - er true.

**TENOR.** 4. Grove and moun - tain, Field and foun - tain, Faint - ly gleam In the ruddy Sun - set beam.

**BASE.** 5. Hap - py hour, May thy pow - er Fill my breast, Each wild pas - sion Soothe to rest.

*Cres.* *Dim.* *pp*

*Allegro.* *3/8* *p* *Cres.* *Dim.* *Cres. f* *Dim.* *p* *pp*

1. How sweet the dewy breath of morn! How cheering blows the gentle gale! What beauteous streaks the sky adorn! What odors from the earth ex-hale!

2. Fair morning on her balmy wings, From ev' - ry flower that blows around, To those a faithful tribute brings, Who ear - ly tread th' en - am-elled ground, But

*ff* *f* *p* *Cres.*

Drow-sy mortals never know The sweets that morning can bestow, Drow - sy mortals never know The sweets that morn-ing can be - stow.

Drowsy mortals never know The sweets that morning can bestow, Drow - sy mortals never know The sweets that morn-ing can be - stow.

## ROUND. THE VILLAGE BELLS.

*1* *2* *3* *2/4*

Hark! the vil - lage bells how mer - ri - ly a - way sound, One, two, three, four, five, six, seven, eight, they gaily follow round.

Hark! the sil - ver tre - bles lead mer - ri - ly a - round; Hark! now once more the gale brings the sound

Tone, tone, still tral - ling round, How sweetly o'er the wa - ter, the mel-low ten-ors sound.

# EVENING. AN OPENING GLEE.

77

**SOPRANO.** *Slow. mf* *p* *f* *p* *f* *p*

1. Now the light failing, Darkness prevail-ing, Na-ture re - po - ses, So the day clo-ses ; See the night cheering, The moon now appear-ing, Slowly as-

**ALTO.** *p* *f* *p* *f* *p*

Na-ture re - po - ses, So the day clo-ses ; See the night cheering, The moon now appearing, Slowly as-

**TENOR.** *f* *p* *f* *p*

So the day clo-ses ; See the night cheering, The moon now appearing, Slowly as-

**BASE.** *mf* *p* *f* *p* *f* *p*

Darkness pre-vail-ing, Na-ture re - po - ses, So the day clo-ses ; See the night cheering, The moon now appearing, Slowly as-

*f* *p* *f* *f Ritard.*

ending, The stars her attending ; Darkness prevailing, So the day clo-ses ; So the day clo-ses.

*f* *p* *pp* *f* *pp* *f*

ending, The stars her attending ; Darkness prevailing, Nature re - po-ses, So the day clo-ses ; Nature re - po-ses, So the day clo-ses

*f* *p* *pp* *f* *pp* *f* *Ritard*

ending, The stars her attending ; Now the light failing, Nature re - po-ses, So the day clo-ses ; Nature re - po-ses, So the day clo-ses.

*f* *p* *pp* *f* *pp* *f* *Ritard.*

ending, The stars her attending ; Now the light failing, Na - ture re - poses, So the day clo-ses, Na-ture re - po - ses, So the day clo-ses



Words by W. E. HICKSON.

## CHORAL SALUTATION.

Music by GLUCK.

SOPRANO.

ALTO.

TENOR.

BASE.

*Allegro. f* *p* *m* *f* *Cres.*

Health, happy days, And joy to all, Here when oppress'd with sadness, Har-mo - ny to gladness, Harmony to gladness, Shall our hearts recall.

*f* *p* *m* *f* *Cres.*

Health, happy days, And joy to all, Here when oppress'd with sadness, Har-mo - ny to gladness, Harmony to gladness, Shall our hearts recall.

*f* *p* *f* *Cres.*

*p* *Dolce.*

From the bu - sy world re - tir - ing, Friend - ship here our songs in - spir - ing, Lightly sorrows

*p* *Dolce.*

From the busy world re - tir - ing, Friendship here our songs in - spir - ing,

*p*

From the bu - sy world, From the bu - sy world re - tir - ing, Friendship here our songs Friendship here our songs in-spiring,

fall, Lightly sor-rows fall; Love, breathing peace, peace and joy to all, peace and joy to all.

*pp* *f* *p*

fall, Lightly sorrows fall; Love, breathing peace, breathing peace and joy to all, breathing peace, breathing peace, breathing peace and joy to all.

*pp* *f* *f*

*1st. TENOR.* *pp* *f* *f*

Lightly sorrows fall, Lightly sorrows fall, breathing peace, breathing peace and joy to all, breathing peace, breathing peace, breathing peace and joy to all.

*3d TENOR.* *pp* *f* *p*

Lightly sor-rows fall, Lightly sorrows fall, and joy to all, Love breathing peace and joy to all.



# MADRIGAL. "COME AGAIN, SWEET LOVE."

79

JOHN DOWLAND, Mus. Bac. 1598.

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASE.**

1. Come a - gain, Sweet love, see how I mourn; Thro' thy un - kind dis-dain; Be-hold me all for - lorn!  
 2. Out a - las! My faith is ev - er true; Yet will she nev - er rue, Nor grant me a - ny grace!

1. Come a - gain, Sweet love, see how I mourn; Thro' thy un - kind disdain; Be-hold me all for - lorn!  
 2. Out a - las! My faith is ev - er true; Yet will she nev - er rue, Nor grant me a - ny grace!

1. Come a - gain, Sweet love, see how I mourn; Thro' thy un - kind dis-dain; Be-hold me all for - lorn!  
 2. Out a - las! My faith is ev - er true; Yet will she nev - er rue, Nor grant me a - ny grace!

1. Come a - gain, Sweet love, see how I mourn; Thro' thy un - kind dis - dain, Be-hold me all for - lorn!  
 2. Out a - las! My faith is ev - er true; Yet will she nev - er rue, Nor grant me a - ny grace!

**Cres.** **Dim.**

I sit and sigh, I weep, I faint, I die, . . . . . And thou the cause of all my mis - er - y.  
 I sit and sigh, I weep, I faint, I die, . . . . . While she a - lone, re - fus-eth sym - pa - thy.

**Cres.** **Dim.**

I sit, and sigh, I weep, I faint, I die, . . . And thou, the cause of all my mis - er - y.  
 I sit, and sigh, I weep, I faint, I die, . . . While she a - lone, re - fus - eth sym - pa - thy.

**Cres.** **Dim.**

I sit, and sigh, I weep, I faint, I die, I weep, I faint, I die, And thou the cause of all my mis - er - y.  
 I sit, and sigh, I weep, I faint, I die, I weep, I faint, I die, While she a-lone re-fus-eth sym - pa - thy.

**Cres.** **Dim.**

I sit, and sigh, I weep, I faint, I die, I die, And thou the cause of all my mis - er - y.  
 sit, and sigh, I weep, I faint, I die, I die, While she a - lone re - fu - seth sym - pa - thy.

Words by W. E. HICKSON.

## THE STUDENT'S SONG.

Music from the GERMAN.

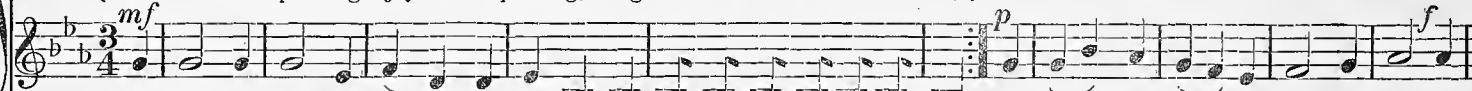
Presto. *mf*

SOPRANO.



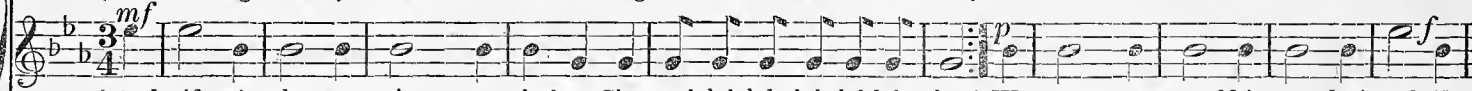
1. { Now blithe the song of mer - ry greeting, Sing tral lal lal lal lal lal la; } Let mirth to wisdom trib - ute pay, But  
 { The notes in-spir - ing joy re-peating, Sing tral lal lal lal lal lal la; }

ALTO.



2. { 'Tis well for thought to find a season, Sing tral lal lal lal lal lal la; } We gath - er knowledge from the past, To  
 { For thinking al-ways, there's no reason, Sing tral lal lal lal lal lal la; }

TENOR.

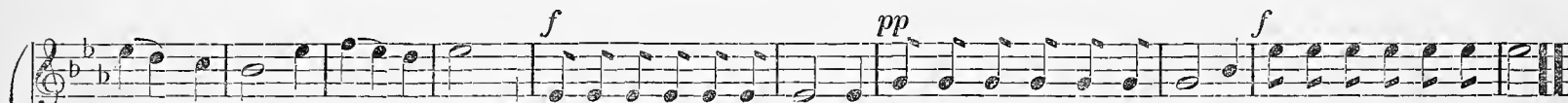


3. { And if the day we give to la-bor, Sing tral lal lal lal lal lal la; } When na - ture needful rest designed, To  
 { The eve-ning's due to friend and neighbor, Sing tral lal lal lal lal lal la; }

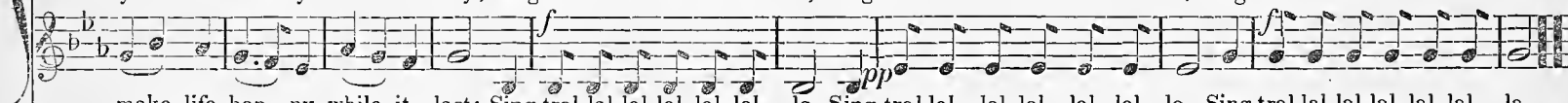
BASE.



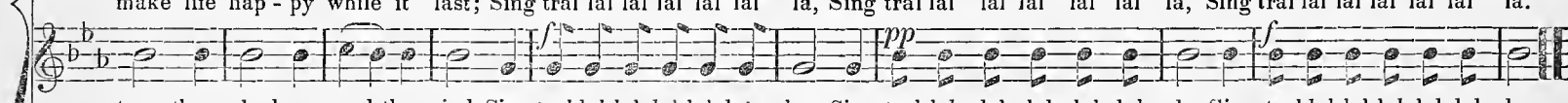
4. { Tho' care will come, or trib - u - la-tion, Sing tral lal lal lal lal lal la; } For joy will soon each grief dispel, From  
 { We'll sigh not in the an - tici - pa-tion, Sing tral lal lal lal lal lal la; }



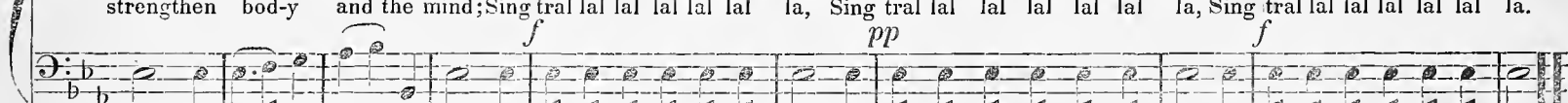
yet be mer-ry when we may; Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la.



make life hap - py while it last; Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la.



strengthen bod-y and the mind; Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la.



hearts where love and friendship dwell; Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la.

# "HEAR! FATHER, HEAR OUR PRAYER."

81

Words by W. E. HICKSON.

Music by HIMMEL.

**SOPRANO.** *mf* *p* *f* *p* *f*

1. Hear! Father, hear our prayer; Thou who art Pity where sorrow pre - vaileth, Thou who art Safe-ty when mortal help faileth,

**ALTO.** *mf* *p* *f* *p* *f*

2. Hear! Father, hear our prayer; Still thou the tempest, night's terrors revealing, In lightning flashing, in thy thunders pealing,

**TENOR.** *mf* *p* *f* *p* *f*

3. Hear thou the poor that cry! Feed thou the hungry, and lighten their sorrow; Grant them the sunshine of hope for the morrow;

**BASE.** *mf* *p* *f* *p* *f*

*p* *Cres.* *f* *Slower.* *pp*

Strength to the fee-ble, and Hope to des - pair, Hear! Father, hear our prayer.

*p* *Cres.* *f* *Slower.* *pp*

Save thou the shipwreck'd, the voy - a - ger spare, Hear! Father, hear our prayer.

*p* *Cres.* *f* *Slower.* *pp*

They are thy children, their trust is on high; Hear thou the poor that cry.

*p* *Cres.* *f* *Slower.* *pp*

[11]

4

Dry thou the mourner's tear,  
Heal thou the wounds of time-hallowed affection,  
Grant to the widow and orphan protection,  
Be in their trouble a friend ever near,  
Dry thou the mourner's tear.

5

Hear! Father, hear our prayer!  
Long hath thy goodness our footsteps attended,  
Be with the Pilgrim whose journey is ended;  
When at thy summons for death we prepare,  
Hear! Father, hear our prayer.

## GLEE. "HAIL! SMILING MORN."

SPOFFORTH.

**Allegro. *f***

**SOPRANO.** *f* Hail, . . smiling morn, smiling morn, That tips the hills with gold, That tips the hills with gold, Whose ro - sy fingers ope the gates of

**ALTO.** *f* Hail! Hail, smiling morn, smiling morn, That tips the hills with gold, That tips the hills with gold, Whose rosy fingers ope the gates of

**TENOR.** *f* Hail! Hail, smiling morn, smiling morn, That tips the hills with gold, That tips the hills with gold, Whose ro - sy fingers ope the gates of

**BASE.** *f* Hail! Hail, smiling morn, smiling morn, . . . That tips the hills with gold, Whose ro-sy fingers ope the gates of

day, . . . ope the gates, the gates of day. Hail, Hail, Hail, Who the gay face of nature doth un - fold,

day, . . . ope the gates, the gates of day. Hail, Hail, Hail, Hail! Who the gay face of nature doth un - fold,

day, . . . ope the gates, the gates of day. Hail, Hail, Hail, Hail! Who the gay face of nature doth un - fold,

day Ope th' gates of day, Ope th' gates of day, ope the gates, the gates of day. Hail, Hail, Hail, Hail! Who the gay face of nature doth un - fold.

At whose bright presence, darkness flies away, flies a - way, . . . flies a - way, . . . Dark - ness flies a -

Who the gay face of na-ture doth un - fold ; At whose bright presence, darkness flies a - way, flies a - way, flies a - way, Dark - ness flies a -

Who the gay face of na-ture doth un - fold ; At whose bright presence, darkness flies a - way, flies a - way, flies a - way, Dark - ness flies a -

Who the gay face of na-ture doth un - fold ; At whose bright presence, darkness flies a - way, flies a - way, flies a - way, Dark - ness flies a -

way, darkness flies a - way, At whose bright presence darkness flies . . . away, flies a-way, . . . Hail, hail, hail, hail, hail, hail, hail, hail !

way, darkness flies a - way, At whose bright presence darkness flies . . . away, flies a-way, . . . Hail, hail, hail, hail, hail, hail, hail, hail !

way, darkness flies away, At whose bright presence darkness flies, darkness flies away, darkness flies a - way, darkness flies away ; Hail, hail, hail, hail, hail, hail, hail, hail.

way, darkness flies away, At whose bright presence darkness flies . . . away, darkness flies away, darkness flies away ; Hail, hail, hail, hail, hail, hail, hail, hail.

## CHORUS. "OUR FATHER LAND."

From the GERMAN.

**SOPRANO.**

1. Our Father Land! who names the name Of Father land with-out a tear? The voice of love, the voice of

**ALTO.**

2. Th' aspiring hills that look on heaven, The streams that wan-der to the sea, The song of birds at morn, at

**TENOR.**

3. Whose is the heart that will not beat, More proudly on the o-ccean wave, Nor feel his life's blood back re-

**BASE.**

fame, The voice of all we hold most dear, Tell us to love our Fa-ther land, Tell us to love our Fa-ther land.

ev'n, The for-ests' cho-ral min-strel-sy, Tell us to love our Fa-ther land, Tell us to love our Fa-ther land.

treat, In-to its mystic crim-son cave, As thinks he of his Fa-ther land? As thinks he of his Fa-ther land.

## GLEE. LIFE'S PLEASANT SAIL.

85

Words translated by Mrs. GOODWIN.

From the GERMAN MUSIC HALL.

**SOPRANO.** *mf* Allegro. *Cres.*

**ALTO.**

**TENOR.** *mf* *Cres.*

**BASE.** *mf* *Cres.*

1. My life is like a pleasant sail, When skies are fair and bright, When skies, &c. If peace and hope possess the breast, The voyage of life goes right, The

2. The times are bad, and out of joint, The wheels of state go wrong, The wheels, &c. And should you gain the topmost seat, You may not stay there long, You

*Ritard.*

voyage of life goes right, Why vex your heart with stinging thorns, Why vex your heart with stinging thorns, Why vex your, &c. And wear your lives a-way; Let

*Ritard.*

may not stay there long; The warmest friends grow strange and cold, The warmest friends grow strange and cold, The warmest friends, &c. And fondest lovers part. Then

*Ritard.*

*p*

others hug their worldly cares, They ne'er shall trouble me, They ne'er shall trouble me; Let others hug their worldly cares, They ne'er shall trouble me, They ne'er shall

*p*

let your cherish'd treasure be, A pure and peaceful heart, A pure and peaceful heart; Then let your cherish'd treasure be, A pure and peaceful heart, A pure and

*p*



[illegible]





## PATRIOTS, COME!

Words by MRS. GOODWIN.

SONG FOR THE FOURTH OF JULY.

Music Arranged from the OPERA of NORMA.

*Maestoso.*

1. Patriots, come, Patriots, come, Patriots, come! Join with heart and voice the nation's birth-day peal, Music wakes around, Hear the joyful sound Sweetly warbling, ringing, filling every gale, Every

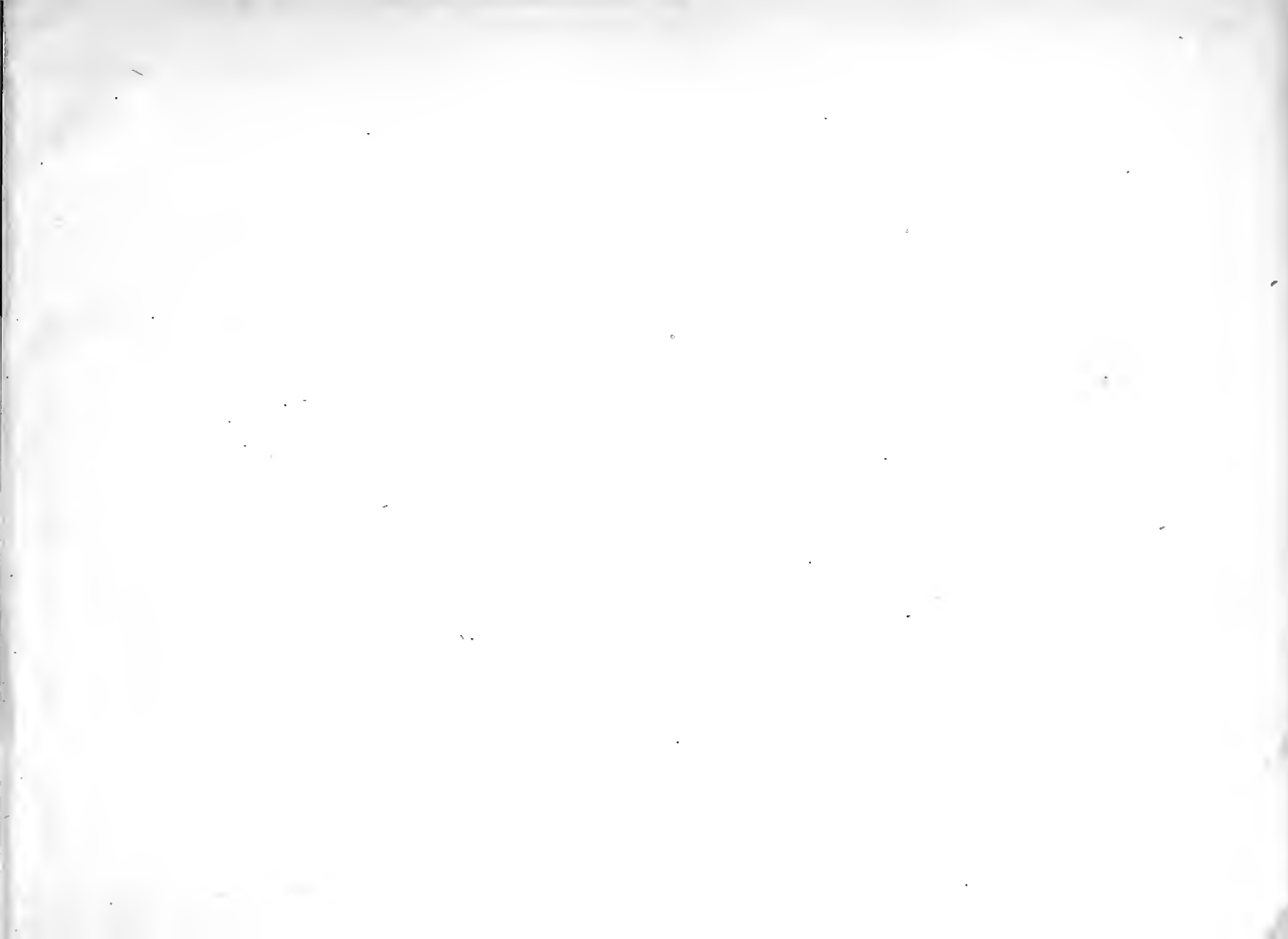
2. Raise the song, raise the song, Raise the song. Raise with grateful hearts the thankful song of praise, All the gifts of earth, Here by right of birth, Springing, blooming, gushing, flowing, crown thy cup  
Patriots, come, . . . . .  
Raise the song, . . . . . [Then im-

heart here with thankful joy is swelling, And fa-ces clad in grateful smiles appear, See, O see how the blooming troops of maids from every dwelling Sweet and smiling come to grace the festive hall.

part thou the blessings sent by heav'n, With gentle hand the drooping soul sustaining, Raise thy voice, till to ev'ry man shall equal rights be giv'n, Till all Columbia's favored sons are truly blest.

TRIO, for each stanza.

{ All hail to thee my na-tive land, With eve-ry bliss on earth abounding, All good the patriot heart desires, Is here our path sur-round-ing. } D. C.  
{ All hail to thee my na-tive land, Thy noble sons and daughters blooming, Thy fields so green, thy skies so blue, The flowers thy vales per-fum-ing. }



2











BOSTON PUBLIC LIBRARY



3 9999 04998 944 3

G. R. L. Bindery.  
APR 12 1911

